

# Communicative SPEECH

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REVISED AND ENLARGED EDITION

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## PREFACE

**R**EVISING a textbook which, happily, has won a wide range of acceptance is a task which the authors have approached with considerable thoughtfulness. In a real sense the revision was forced upon us—forced, we believe, in the right way, by the acceptance the textbook has won, by the pressure of our own experience, and by the suggestions of many users of the book for improvements and more inclusive coverage.

The preface to the original edition made clear that ours is an inductive approach, that is, we observed the nature of the problems involved in teaching effective communicative speech and sought in our combined experience and judgment for the most practical methods by which those problems might be solved. In this revision we have tried to be similarly practical. Each of us has now used the first edition in teaching several hundreds of students, each of us has worked with a score or so of colleagues who have used the book in teaching thousands of students. Moreover, we have received helpful letters from many other teachers who have used it elsewhere.

As a result of this cumulative experience, we believe we have now considerably improved the original edition. The revision consists of about 75 percent new writing. The fundamental philosophy of the original text remains, but this revision deals more inclusively with the total communicative process.

The revision opens with a broad overview of the role of speech in twentieth-century America and, more particularly, with the varied

speech needs of individual students. Every effort is made to couch the approach in terms of the immediate interests and concerns of the students themselves. The student readers are constantly reminded that the principles presented are not only sound in general but are also directly applicable to their own immediate speech problems.

This revised edition presents speech education as a centralizing focus of a liberal and humane preparation for fruitful living and effective citizenship. The speaker's social, ethical, and personal responsibilities are stressed throughout the book. There is considerable emphasis upon the principles of social psychology as these supplement and enforce long-established rhetorical theory. The principles, however, are always presented with reference to the primary factors of long-range and immediate usefulness. Enlargement of the book has made it possible to broaden its scope so as to include additional types of speaking situations and more inclusive concepts of speech communication. We have still sought, however, to keep its compass sufficiently restricted to meet the demands of one-semester courses.

The revised edition divides the contents into four parts and includes five more chapters than the first edition. The four parts comprise, first, an examination of the total processes and bases of speech, second, a discussion of the principles, methods, and techniques of developing speech skills, third, a treatment of the most widely used forms of communicative speech, and fourth, a look into the future.

The first chapter has been entirely rewritten to present a dynamic interpretation of speech as a factor in both the life of America and the development of individual personality. Chapter 2, completely new, is an evaluation of the standards of effective speech and aims to provide a perspective from which the students may better interpret the specific problems dealt with in later chapters. The chapters on listening and delivery have been basically revised and moved forward into Part I. The discussions of the purposes of a specific speech and of the long-range influence exercised by a speaker have been combined into one coherent entity. More emphasis has been placed on speech materials by the addition of an entirely new chapter on

this important subject. The chapters on organizing and developing the speech ideas have been basically rewritten, with new examples and a sharpening of the principles involved. The treatment of the forms of speech has been expanded, with additional chapters on the speech to entertain and on conference speaking.

What we hope may be a significant contribution is the chapter on the student's responsibility for further growth in speech skills, which comprises Part IV. This chapter reviews the field of speech, points up curricular and extracurricular opportunities for further development, and re-emphasizes the social responsibilities of the speaker.

In making all these changes, the authors have been guided not alone by their own experience but by helpful suggestions from many users of the book. They wish particularly to express their appreciation to Dr. Elton S. Carter and Dr. Robert Brubaker, of The Pennsylvania State University; Dr. J. Calvin Callaghan, of Syracuse University; and Dr. James H. Henning, of West Virginia University. Additional specific help was received from Professors David Mackey, Iline Fife, Joseph F. O'Brien, and Harold J. O'Brien, of The Pennsylvania State University; and Professors H. P. Constans, Lester L. Hale, Douglas Ehninger, H. Hardy Peritt, and Delwin Dusenberry, of the University of Florida. To all of these, and to our other colleagues on our own campus and around the country from whom helpful hints have been received, we are deeply grateful.

R T O  
D C D  
H P Z

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PART I

THE BASES OF  
*Communicative*  
SPEECH



## SPEECH IN TWENTIETH- CENTURY AMERICA

**T**HIS BOOK, which you have just opened for your first reading assignment, introduces you to a course different from others you have taken. Perhaps you have discussed it at some length with friends who were enrolled in preceding semesters. Some of them may have told you that in your speech course you will hear and present talks that summarize information and ideas from many courses, thus providing a unique synthesis of the varied segments of your education. You may have heard that, instead of concentrating upon a mass of detailed subject matter (as in chemistry or history), this course emphasizes acquiring skills, changing attitudes, and developing new sensitivity to the attitudes and feelings of others. Perhaps you have already discovered that you will be expected not only to study this text (for speech does, indeed, have a special subject matter of its own) but also to study yourself most intently to improve the orderliness of your thinking, to increase your respect for evidence to support opinions, to develop tact when it is necessary to disagree, and to improve your ability to reach understandings with other people through speech that accurately *communicates what you want to say* in a manner that will *induce them to listen*.

The skills you will be aided to develop or enhance may be listed as: (1) selection of topics that truly reflect your own knowledge, beliefs, and feelings, (2) analysis of these topics in order to limit and define them into a form suitable for brief oral presentation to

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your special audience, (3) organization of the main ideas to provide a skeletal structure for your speech, (4) development of each idea so as to make it clear, attractive, and meaningful, (5) presentation of the speech you have prepared in a suitable style and with vocal and physical expressiveness, and (6) inducement of favorable attention and general acceptance on the part of your hearers for what you have to tell them

### THE COMMUNICATIVE PROCESS

Since people are important, speech is important. Our language is a unique source of power, enabling each of us to interpret meanings for himself and thereby to live in his own private universe, which is only partly "real" and is in part the re-creation of each individual's understanding. This power not only gives us abilities denied to other creatures, such as the ability to learn from the past, to understand what is far distant from our sensory perception, and to anticipate the future, it also ensures that each of us sees the world, in which we live together in varying degrees of intimacy, in his own individual manner. An experience which to one person represents a crushing catastrophe is interpreted by another as a ludicrous joke to be laughed away. A disagreement with a classmate may be converted by bitter words into lasting ill will, or it may be diverted by a "soft answer" into an appropriate question that leads to companionable discussion.

The factors that enter into our use of oral communication include our ability to think, the quality of our social relations, the characteristics of our personalities, and our varied skills of expression. The subject matter of speech is not easy. We produce about fifty recognizable speech sounds, and out of them we must form thousands of distinct words. From a total stock of some 600,000 English words we have to select (often on the spur of the moment) those that will not only describe accurately what we have in mind but will also induce in our listeners the feelings we want them to have about what we say.

*Communication is a process of inducing others to interpret an event, fact, opinion, or situation in accordance with the intent of the speaker* Certain objective facts can be expressed so they are not readily misunderstood Thus, if you say, "Yesterday I put one hundred dollars in the First National Bank," understanding can be taken for granted When, on the other hand, you say, "My religious and political views are liberal," it is doubtful whether either you or your listener has a precise notion of what is meant, and it is certain that each has a somewhat different understanding of the meaning The latter assertion is too broad, too complex, and too generalized to convey precisely the same meaning to any two people Nevertheless, much of what we say to one another is more similar in degree of complexity to the latter of these two examples than to the former

When you speak to others, you cannot transfer meanings from your mind to theirs You can only use symbols that have approximate meanings and that will be heard and interpreted by listeners who are bound to understand them in terms of *their* own—not *your* own—experiences, abilities, and preconceptions You cannot deliver a speech to an audience with anything like the definitiveness with which you could deliver bags of peanuts to them If you try defining *love*, *hate*, *idealism*, or *success*, you will realize how difficult it is to find ways to make their meaning clear even to yourself, let alone to others It is not strange that when communication is undertaken, misunderstandings are frequent The purpose of this course is to help you master this difficult but indispensable process of meaningful communication

Because of the need in speaking to express your own view of truth in a way that will be intelligible and reasonable to others who necessarily have somewhat differing views, you will find that your course in speech directs attention to your own special study of yourself, of your listeners, and of the relationship between you and your listeners Your persistent aim should be to convey to your hearers your own conception of truth, for that is your primary reason for wanting to speak But an essential secondary aim is to acquire sufficient understanding of others and of communicative processes to enable you to bridge the gulf that separates individuals

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from one another George Eliot once wrote "We are all islands, shouting lies to one another across seas of misunderstandings" By *lies* Eliot meant that we do not precisely understand even what we ourselves say, and, to cross the "seas of misunderstandings," we obviously need to develop all the navigational skills that we can

### SPEECH IN CONTEMPORARY AMERICA

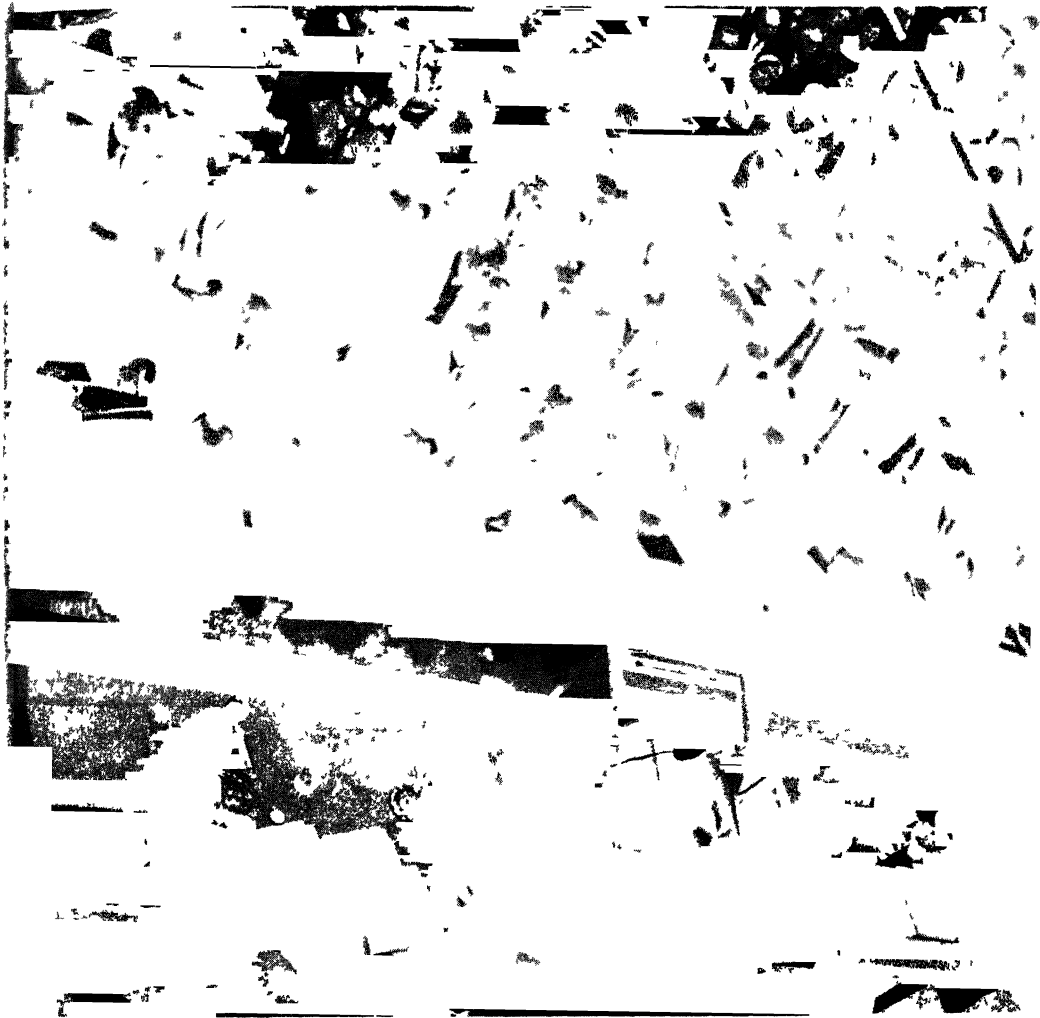
**Speech and Democracy.** An immediate reason for the teaching and study of speech in America is that ours is a democratic society Freedom of speech does not benefit us much unless we have the ability to speak with reasonable effectiveness Citizens who have the theoretical right to participate in making decisions can only exercise that privilege as they gain skill in saying the right thing at the right moment in the right way Thomas Babington Macaulay long ago pointed out that "Parliamentary government is government by talk" The essence of democracy is the discussion of problems by groups of free and equal citizens in order to clarify the problems and to arrive at solutions agreeable to them all, or, if agreement is impossible, to debate the merits of opposing views in order that they may have a sound basis for voting for one or another solution

When students protest college regulations relating to fraternities, class attendance, or grades, they may request the democratic right to *talk the problem over* with the faculty In our industries, employees are receiving increasingly expanding opportunities for self-expression and participation in planning their work programs When it is observed that the government of a nation is becoming dictatorial, the most significant symptoms are restrictions placed upon *freedom of speech* Newly organized democratic nations, such as those arising in the Far East, become truly democratic in fact to the degree that they can educate their people to *express themselves* and thereby help to *formulate public opinion* as a real force Democracy without both free and effective speech is an empty term

**Speech in Liberal Education.** It may well be that you may never make very many public speeches, and possibly some of you



You speak to individuals . . .



*An audience consists of individuals, and the skilled speaker must communicate with each of them. This speaker is addressing an unseen and uncounted radio audience as well as the people in front of him, yet his message must have meaning for each listener.*

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may never make any at all. Why, then, should you be required to take a course in speech? The most direct answer is that what your speech course seeks to achieve is what lies at the very heart of education—namely, to help you to integrate all you know and all you feel and to bring it into effective focus for use in your thinking and in your social relationships. When you are attending a public meeting, for example, and the question of an increase in taxes to finance improvements in the local school system is raised, you note that a few individuals stand up and express opinions on the value of education as contrasted with the value of dollars. Others remain seated as though with half-formulated ideas or with convictions that they do not know how to put into words. This public situation is reproduced a great many times in daily conversations. The purpose of education is in large part to help individuals achieve the ability to meet unexpected situations with effective utilization of what they know and what they believe.

Because speech education is especially helpful in achieving this synthesis, speech was the first subject taught in the Western world when formal education was organized in the communities bordering the Mediterranean Sea. Among the Egyptians, Greeks, and Romans, the first schools were schools of speech. In our contemporary colleges, speech is regarded as an eclectic subject which draws together a wide range of interests, skills, and subject matter. Your public speeches are occasions for drawing upon your total resources. Speech trains you in modes of thinking that tend to bring your best qualities into effective, articulate expression. Experience of this kind is invaluable to you in whatever you may do, even though giving speeches in later life may be far from your present plans.

**Speech in Community and Business Life.** Even though you expect never to do much public speaking, you probably will do more than you now realize. Moreover, you will also find many other uses for your speech skills. A recent study of the activities of foremen on their jobs in factories showed that fifty percent of their normal work activities consisted of talking, such as giving instructions, demonstrating processes, asking and answering questions, and boosting the morale of their workers. A survey of a small community of 3500 population showed that it contained 125 organ-

ized public groups which held regular meetings—many devoted to discussion or to the hearing and giving of speeches. Salesmen, lawyers, preachers, teachers, personnel directors, and many others depend primarily for their effectiveness upon talk, and it is difficult to imagine any vocation in which skill in speech is not a real asset. Indeed, it is a vital need in almost every area of business life.

Students now in class are the future lawyers, teachers, preachers, businessmen—in other words, the prospective leaders who will be the speakers of their communities. Chauncey Depew, long-time Senator from New York and an executive of the New York Central Railway, testified, "There are few assets which can so quickly help a young man to success in life as the ability to speak reasonably well." Our community life is organized in such a way that inarticulateness is a serious handicap. Lowell Thomas once said, "If I had to choose between four years of college without speech training or two years of speech education, I'd take the latter."

**Speech and the Mass Media of Communication.** Nearly thirty million American families now own television sets, and more than one hundred million radio sets are in use in American homes and cars. The fifty millionth telephone was installed in the United States in October 1953. Weekly attendance at our motion picture theaters totals between seventy and eighty million. Recording machines are preserving the voices of most of our public figures and of many private individuals who own home recording sets. In short, mechanical ingenuity has created a gigantic revolution in human communication.

This, the twentieth century, is the first century of mass communication. Demosthenes may have been the greatest orator in the world, but none of his speeches was heard by more people than could crowd around him within earshot. The same was true of Cicero, Augustine, Peter the Hermit, Edmund Burke, Danton, Robespierre, Patrick Henry, Daniel Webster, Disraeli, Gladstone, Theodore Roosevelt, William Jennings Bryan, and all the other great spokesmen from earliest times through World War I. Jesus, Buddha, Confucius, Mohammed, St. Francis, Luther, John Wesley, and all the other great religious seers and leaders of earlier times were without the advantages of mechanical communication, which now

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make it commonplace for one speech to be heard by millions of auditors. By comparison, the speaker's advantages today are immense.

The invention of the telephone by Alexander Graham Bell in 1876 was followed by many more means of communication. Thomas Edison developed the motion-picture camera in 1893, and in 1928 the old silent movies were converted to "talkies." Marconi sent his first message by wireless in 1895. The first regular radio broadcasting began in Pittsburgh in 1920, and television made its official debut during the World's Fair in New York City in 1939. In 1924 impetus was given to national broadcasting hook-ups by the coast-to-coast broadcast of Calvin Coolidge's inaugural address. Only in the tense international situation preceding World War II did international broadcasting become commonplace. College students today take for granted the mechanical marvels with which they are surrounded, but many of our habits of speech and our attitudes toward spoken communication are still influenced by the "cultural lag" of customs antedating these recent inventions.

**Broadening Horizons of Speech Study.** Wholly aside from the effects of mass communication, in our day speech skills are demanded in far greater variety and with far more insistence than was true in former times. This is a truism readily illustrated. The fact that major fields of study, such as engineering, education, agriculture, forestry, business, journalism, home economics, architecture, chemistry, and physics, nowadays commonly require their students to take courses in speech indicates the widespread conviction that skill in speaking is a requisite for success in almost any line of work. A decade or so ago, job interviews consisted largely of pencil-and-paper tests, today they are conducted orally, with the applicant encouraged to do most of the talking while the personnel expert listens and evaluates his abilities and attitudes. The attitude of personnel directors is fairly well summarized in a statement made at an Eastern Public Speaking Conference, in 1950, by Paul W. Boynton, Supervisor of Employment for the Socony-Vacuum Oil Company, who said

I've interviewed some 75,000 job applicants in the past 25 years, to hire from 100 to 500 a year. The chief basis of employment is

the impression the applicant makes in his job interview. We don't hire a man for a specific job any more. We hire him for his capacity to grow. In order to decide that, we want to hear how well he can express himself and what he has to say.

Labor unions devote considerable attention to developing abilities in discussion and persuasion, for they have found that such skills are needed for the successful negotiation of contracts. Management places heavy emphasis upon oral communication throughout all levels within the company, from the president's office to the assembly lines. The American Institute of Banking has developed its own courses in public speaking, which are given annually to thousands of bank employees throughout the nation. Scores of thousands of adults (most of whom missed speech training in their schooling) take adult courses in public speaking. Toastmaster's Clubs in hundreds of cities organize bimonthly speech training sessions for adults. For better or for worse, ours is the Age of Speech.

## SPEECH AND PERSONAL GROWTH

Personality is one of the attributes most highly valued in our society, although when we try to define it, we are reduced to such generalizations as *personality is the relatively stable kind of impression we make on our associates*. When we ask, "Tell me what kind of person Henry really is?" we do not expect a report on his intelligence, or vocational skills, or philosophy of life, or pattern of moods, or esthetic tastes, or physical appearance, or qualities of sociability but a synthesis of all of them that will describe his personality. Difficult to define though personality is, we all think we understand it well enough and we doubtless agree that a "good personality" is one of the greatest advantages anyone can possess. Its importance to us is emphasized in Dr. Wendell Johnson's flat statement, "The essential point is that when speech is frustrated, personality is frustrated." A similar feeling is often expressed in the plaintive negation, "I know what I mean, but I can't express it."

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When we try to define the functions that personality should perform, we see that speech is essential to them all

- 1 To achieve self-expression and thereby to satisfy the general desire to be understood and appreciated
- 2 To relieve tension—"blow off steam"—and thereby to achieve comfortable and satisfying adjustments with other people or to situations We can relieve the tension of hunger by eating, but very often we dispel an uncomfortable situation through speech—as, for example, when we rationalize to justify a mistake we have made or offer an explanation of an action that has been misunderstood
- 3 To make choices a process often dependent upon obtaining information and balancing alternatives—in many cases through "talking it over" with one or several people
- 4 To adjust ourselves to necessary limitations, either of our own abilities or of regulations imposed by others This process, too, is typically one of mingled explanation and persuasion
- 5 To avoid conflicts and achieve a satisfactory balance in our relations with other people—a goal most often and most completely achieved through talk

Personality is, in fact, a process of growth We commence life as biological entities and develop our own special personalities through interaction with other human beings In this sense, personality is not a characteristic or a pattern but a process—always changing, always revealing itself in talk and action Furthermore, personality is to a significant degree an ideal—never attained, but always developing, and revealing itself most meaningfully in the direction of its growth Thus, we may say, "Paul has a scholarly personality," because he reads widely, talks about books and ideas, and is in process of becoming a genuine scholar What interests us primarily is that our personalities are not fixed but are always changing to some extent and are capable of being directed toward any reasonable goal of our choice We can, in other words, talk ourselves into at least approximating whatever ideal we may set up.

In relating speech to personal growth, we note that our personal effectiveness is dependent upon the fluency of our speech, the ease

with which we can carry on conversations on varied topics and with different kinds of people, the adequacy of our vocabulary, articulation, and pronunciation, the degree of expressiveness of facial and bodily responses, the clarity of the organization of our ideas, and the readiness with which we are able to bring into focus what we know and what we feel about topics that arise in discussions. These factors are among the requirements for good speaking just as they are among the effective elements of personality. Fortunately, they are not fixed and immutable but are capable of considerable growth. They point to goals you should try to achieve for yourself during your course in speech.

## SPEECH AND SOCIAL RELATIONS

Since personality is operative in your relations with other persons, much of what was said in the preceding section applies directly to the part speech plays in your social relationships. What people think of the way you speak will affect, to a considerable degree, the way in which they feel about you as a person. More specifically, the way you speak will be closely related to the *role* you occupy in your group, your *image* of yourself, your *status* among your fellows, and your *function* in relation to the subject matter of your speech. A consideration of these four factors of social relationship will help you in shaping yourself into the kind of speaker you wish to become.

**Role.** If you were to take part in a play, you would be “cast” by the director for a particular “role”—an old man, a country bumpkin, a perennial jester, an idealist, or some other type of character. Actually, in our various social circles each of us tends to be cast by our associates into a fairly definite and fairly well-defined role or series of roles. Thus, we appear to our fraternity brothers as one type of personality, to our classmates in the chemistry laboratory as another type, to the dean in a disciplinary conference as still another. In a sense, we tend to become what our associates think we are or what they expect we should be. Thus,

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to a degree, we are in varying circumstances different personalities in church, at a dance, in class, on the athletic field. Underlying these varied roles, however, we tend to maintain a consistency of personality, which may be characterized as, perhaps, "serious," "hard-working," "casual," "intellectual," or "generous"

Psychologists agree that what we actually are is determined in part by these outward influences of social attitudes or expectations which are directed toward us. The man who is often described as "artistic" will tend to develop his artistic interests and abilities, just as the girl who is spoken of as "studious" will tend to live up to that label. On the other hand, if you find yourself becoming typed by your associates into a role you do not like ("frivolous," for example), you should develop in your speaking attributes of an opposite character to help you achieve the kind of evaluation you find more satisfying.

**Image.** What you think yourself to be (influenced by the role assigned to you in the thinking of your associates but not identical with it) is called your "image" of yourself. Possibly your associates think of you as "idealistic" and in your own image of yourself you consider that you are "practical." Perhaps your image of yourself is a personality that is ambitious, or tolerant, or intellectually curious, or a good mixer. Sometimes parents try to cast a son in the role of "scientist," but he has an image of himself as "artistic" or perhaps "business-minded." If you are aware of a conflict between your image of yourself and the role to which you are being assigned by your associates, you should make a special effort to direct your behavior—including your manner of speaking—so that they will think of you in accordance with the role you prefer.

If you have an image of yourself as a quiet, introspective person, you may find that your image of yourself interferes with your effectiveness as a speaker, you may even rebel against having to give speeches, convinced that this is "not your nature." It may be worth your while to re-examine your image of yourself to see whether you are trying to make yourself into the most capable personality you can become or whether you may not be too easily accepting, and thereby magnifying, presumed limitations of ability. Your work in speech may prove to be especially beneficial in help-



ing you to clarify your own image of yourself and then to impress this image upon your associates to the degree that it becomes your role in their thinking

**Status.** What your fellow students, your professors, and others think of your abilities, your personality, and your social adaptability combine to determine your status in the group. If, because of intelligence, wealth, or social ease, your status is high, your associates will be inclined to welcome your ideas and will tend to accept them. If your status is low, your success in winning acceptance for your ideas will be limited, high status carries with it special responsibilities. For this reason many persons desire a "medium status," and this desire is reflected in their nonassertive and unobtrusive manner of speaking.

The very fact of your giving a speech means that you are presenting ideas that you wish others to understand or accept. But if the status you wish to hold is somewhere in the middle of the group, you may avoid the "crusading" type of speech and concentrate rather on narrative and exposition, letting incidents and facts occupy a more prominent place than opinions in your talk. If you wish to improve or raise the status that you occupy, you will find that normally you have to work to make your ideas attractive in themselves and to support them with such evidence that they will win acceptance. Inevitably, the opinion your auditors come to have of your speech will determine in large degree the opinion they have of you.

**Function.** In accordance with the purpose of every speech you give, you have some special function to perform in relating the subject to your listeners. Perhaps your function is to educate them on the basis of your own knowledge and experience. Or your function may be to win understanding and help from them in solving a problem that you are unable to solve for yourself. A student whose status is low, whose role in the group is that of a "play boy," and whose self-image is of a person who wants to enjoy life may nevertheless decide to give a speech on a subject that concerns him deeply—for example, to urge that college students be treated as mature men and women rather than as irresponsible adolescents. For that specific speech, his function would be that of an earnest

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advocate of a serious point of view, and his whole speech manner should be adapted to that function

The principal subject that you study in speech is yourself—the kind of person you are and the kind of person you want to become. This self-analysis deserves intimate and thoughtful consideration and perhaps discussion with your instructor in a private conference. To the extent that you can clarify in your own mind the role or roles that have been assigned you in the minds of your fellows, the image that you have of yourself, the status that you occupy in the group, and the function that you are trying to perform in given speech situations, you can hasten and magnify your progress in becoming not only a better speaker but also a more effective personality.

### THE IDEAL SPEAKER

The proper scope and nature of a course in speech were clearly outlined almost two thousand years ago by one of the greatest of all speech teachers—Quintilian, who wrote *The Institutes of Oratory*. Especially the first of his twelve “books” (or chapters) should be read as a basis for establishing a constructive point of view toward your own work in speech. The following passage from Book I indicates his attitude, it should be read carefully and compared with the view of speech presented in this chapter.

My aim, then, is the education of the perfect orator. The first essential for such a one is that he should be a good man, and consequently we demand of him not merely the possession of exceptional gifts of speech, but of all the excellencies of character as well.

The man who can really play his part as a citizen and is capable of meeting the demands both of public and private business, the man who can guide a state by his counsels, give it a firm basis by his legislation and purge its vices by his decisions as a judge, is assuredly no other than the orator of our quest. I shall frequently be compelled to speak of such virtues as courage, justice, self-control. As for the special uses and distinctions of words,

they should be a subject of study common to all who give any thought to the meaning of language . . . For eloquence depends in the main on the state of the mind, which must be moved, conceive images, and adapt itself to suit the nature of the subject which is the theme of the speech. Shall we marvel then, if oratory, the highest gift of providence to man, needs the assistance of many arts, which, although they do not reveal or intrude themselves in actual speaking, supply hidden forces and make their silent presence felt?

Whether or not you aim at the ideals of Quintilian, your course in speech will be to a considerable extent what you yourself make it. To a large extent, you will select your own topics, determine the amount of time and thought devoted to their preparation, and select the level of thoughtfulness and aspiration on which you approach your audience. You and your classmates will do much to set the standards for achievement in your course.

## YOUR PERSONAL AIM IN SPEAKING

From what you have been reading, it is surely clear that speech skills are of crucial importance to us all. The better you can speak, the more successfully you will live. The goal of speech improvement that you set for yourself in this course is of far greater significance than the mere acquisition of a certain amount of college credit or a desired grade. It would be unrealistic, though, to disregard these latter motives, since our educational system is so organized that the earning of credits and grades cannot fail to constitute your immediate motivation. And this raises a final point that should be considered as part of your introduction to the study of speech. The fact is that it is not at all unrealistic to concentrate on the preparation and delivery of a speech that will aim toward the accomplishment of a variety of purposes—to impress your instructor and thereby win a good grade, to improve your basic ability in speech communication, and to influence an audience to accept your views on a specific subject.

A professor in his classroom lectures has the same variety of

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motives to help you and your fellow students to be better speakers, to earn his salary, and to satisfy himself that he is doing a good job. A businessman who addresses a Rotary Club not only wants to persuade his listeners to support the Community Chest or to appreciate the vacation resources of Northeastern Canada (or whatever his topic may be) but also wants to demonstrate through his speech that he is a worthy member of the community and is deserving of patronage in his business dealings. Similarly, if a junior member of a firm is invited to speak at the annual company banquet, one of his aims is to impress his superiors with his general ability and thus hasten his advancement.

Chapter 6 will explain the kinds of general and specific purposes that a speaker tries to accomplish. These general purposes are the principal guides for the development and organization of the materials of your speeches. But underlying all the speaking you will ever do is still another aim—the favorable representation of yourself to your hearers. Since all your listeners (in conversations, interviews, and discussions, as well as in public speeches) will assuredly be forming opinions of you as a person, in addition to their reactions to your particular speech, it is of genuine importance to you to develop the abilities that will help to make that impression as favorable as possible. In quite personal terms, this is one of your basic reasons for needing to achieve as much as you can during this course in speech.

## CONCLUSION

The point of view with which you undertake any new project will largely determine the degree of success you will have. As you enter upon this course in speech, you should try to comprehend the nature and processes of communication. You will need to analyze the requirements of speech as an area of study, and the responsibilities and opportunities of speech in our democratic society and in our philosophy of education. You should analyze the elements of personality and the problems and methods of using speech.

in effecting helpful social relations. Your motivation for self-improvement will come largely from your personal awareness of the need for speech in your local community, in your own development, and in the larger world of national and international affairs. In this first course you will not master all the factors of speech that are summarized by Quintilian, but you should enter into a new view of the broad horizon of speech study that will open up before you. As you proceed through the remaining chapters of this book and work on successive assignments, you will find that the most fruitful attitude to maintain is that of constructive self-evaluation, coupled with a willingness to profit from the reactions of your instructor and classmates.

As Quintilian said, "Eloquence depends in the main on the state of the mind." If you approach the tasks and the opportunities that lie ahead as an adventure in self-mastery and in mastery of means of influencing the thinking of your associates, you will have the mental "set" that makes for success. You will be acquiring some of the attributes most needed for successful living in this twentieth century.

## EXERCISES

### FOR CLASS DISCUSSION

1. What are the key terms indicating the types of skills required in speech? Define *symbolize*, *synthesize*, *communicate*. What is the subject matter of speech? How does this course differ from others you have taken?

2. Why is the study of speech basic to an understanding of human nature? For what special reasons are speech skills needed in our own time? In relation to democracy? As a part of liberal education? In community and business life? In utilizing the mass media of communication? Summarize the "broadening horizons" of speech study.

3. Discuss the relationships of speech and personality. How can speech aid you in attaining personal growth?

4. Discuss role, image, status, and function in terms of your

need for speech skills, the ways in which you will speak, your choice of topics, and the formulation of purposes for your speeches

5 To what extent is your own aim in speaking correlated with Quintilian's description of the ideal speaker? What is the relationship of your study of speech to your total education?

#### FOR WRITING OR SPEAKING PROJECTS

1 Analyze your own personality in a brief essay which you will show to your instructor and keep for your own guidance during the remainder of your speech course. How does your image of yourself correlate with your role, or roles, and status in your group of chosen associates? What functions can you best perform in your speeches for the improvement of your status, the helpful revision of your role, and the growth of your personality? What convictions are you especially eager to express and fortify in your speeches to your classmates?

2 Prepare a three-minute speech that will illustrate some way in which speech is a necessity in a democratic society, in business, in the professions, or in your present activities as a student. In this speech, try to draw upon your own direct experience and observation. Make the speech *real* by building it around a concrete problem or situation and by citing people who are well known to your audience. Phrase for it a single, specific purpose that you want to accomplish, such as "I want my audience to realize how skill in speech helps a teacher (or lawyer, or businessman, or citizen) to carry out his responsibilities better." Support this purpose with one or several specific examples or illustrations. Conclude by summarizing your examples and restating your theme.

3 If speech is a required course in your curriculum, prepare a three-minute talk in which you present what appear to you to be the chief reasons why speech has been required. If you have chosen speech as an elective, give the audience in a three-minute speech your reasons for doing so.

4 If you disagree with any or several of the judgments regarding speech set forth in this chapter, present a three-minute speech setting forth as persuasively and clearly as you can your own point of view on the conclusions with which you disagree.

## STANDARDS OF EFFECTIVE SPEECH

**I**N DEVELOPING any skill, the goal you set should be based on certain standards toward which you will always be working. It is therefore important to approach this matter of developing your ability to speak well both with a knowledge of the standards of effective speech and with a proper perspective on how these standards are related to your personal objectives. It is one thing to establish standards, which are usually based on the optimum achievement in a given field of endeavor, it is quite another thing to be realistic in applying these to yourself. In this connection, you must remember that there is probably no more personal and individual objective of self-development than the improvement of your speech. Always keep this in mind as you attempt to set up standards and, more especially, as you proceed to develop your speaking ability.

You have already developed certain speaking habits—some good, some bad. Many of these are a part of you as a person. They explain to some extent why you are what you are and distinguish you from all others. Other habits are largely external mechanics that are not necessarily the essential you. These you can more readily change. Perhaps you do not look at others when you talk, sometimes you cannot be heard, or you talk too fast. If we quickly say that good standards of effective speech call for looking at your listener, talking loud enough to be heard, and talking at a rate that can be easily understood, you can reach these standards relatively

soon On the other hand, if you have tended over the years to become self-centered, this characteristic may interfere with the communicative demand that you become more listener-centered, and it may take you a little longer than usual to reach these standards of effective speaking

This is not to say that you should set your goals low and readily admit that you cannot reach high standards as a speaker On the contrary, most of the evidence shows that the higher your goal the more surely will you work toward it And if you have any notion that you are not "gifted" enough to become an effective speaker or that you do not have the basic abilities that it requires, remember that *most speakers are made, not born* From the classical age of Demosthenes, who practiced with pebbles in his mouth to overcome a speech defect, to the modern age of Franklin Roosevelt, who studied and practiced for many years to become a better speaker, there are numerous examples of hard work and effort on the part of many speakers to achieve the standards you will want to reach

We can go back through the ages and bring to mind famous rhetoricians and speakers who established standards or who illustrated them in their own writing or speaking Aristotle's *Rhetoric*, the first systematic recording of the rules of good speech, remains to this day one of the chief reference points for all speakers who wish to study thoroughly all the principles Aristotle's standards are high, as are those of a later scholar, Quintilian, whom we have quoted in the first chapter as an exponent of the traditional ideal ethics and goodness as basic prerequisites for the good speaker These men, although masters of the art of rhetoric, were not great speakers Cicero, a rare combination of writer and speaker who wrote another sound rhetoric, *De Oratore*, is perhaps even better known for his outstanding oratory in the Roman classical era

As we move through history and cite examples of men who exercised great influence through their speaking ability and as we observe the standards they set in achieving their own excellence, we have some difficulty deciding whether to imitate them in all respects. The forceful, impassioned speaking of Patrick Henry,



who inspired the colonists toward revolution, the strong, reasoned logic of Daniel Webster, the energetic, crusading style of William Jennings Bryan, the dynamic sincerity of Theodore Roosevelt, and the eloquent "common touch" of Franklin Roosevelt all have contributed to our knowledge of the principles of effective speech. *Yet each in his own way applied the standards to his own personal habits and objectives.* Each was great because his vital message was delivered in a crucial period and in a situation in which speaker, audience, and subject converged to produce the highest communicative opportunity. Each was great because he was aware that times were critical and applied the utmost sincerity and effort in the communication of his message. And each was great also because he never took lightly the obligation to use to the fullest the highest possible standards that he could apply to his speaking.

*What standards, then, do you want to set in your program to become a better speaker?* We shall attempt to answer this question throughout our text. You should therefore constantly evaluate and relate the principles about which you are reading to your own goals. As pointed out in the preceding chapter, we live in an age of deep social consciousness, in which everyone has a common goal of closer relations and common understandings with his fellow men. We are developing a growing awareness of our social and ethical responsibilities toward one another and a greater respect for the thinking, judgment, and feelings of others. This spirit of mutual understanding has led to a desire to "talk things over" *with* our listeners rather than to talk *at* or *down to* them in the manner of an authoritarian orator. This in no sense means that we want to abandon the proper qualities of enthusiasm, force, energy, and sincerity of oratory, rather, it means that we will adapt these qualities to cultivation of a more intimate and conversational manner which will bring us closer to the listener and his reactions. This concept of conversational communication will be discussed at length in a later chapter. We speak of it now as it relates to our broader objective of establishing the standards that will guide us through our training to become better speakers.

## STANDARDS OF THE GOOD SPEECH

Keeping the above factors in mind, let us examine the following list of standards of good speech

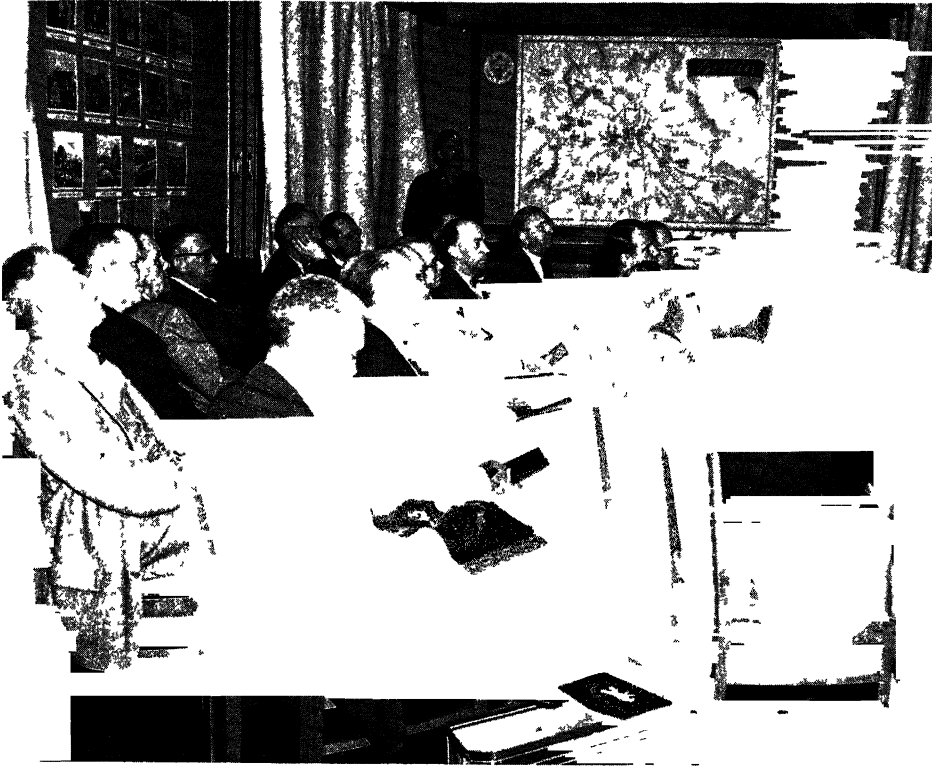
Sincerity	Interestingness
Purposiveness	Responsibility
Workmanship	Communicativeness
Authoritativeness	

**The good speech is sincere.** How high a standard of sincerity you set probably depends more on your personal standards as an individual than on any other quality of effective speaking that we shall discuss. By the time you reach college age, you have undoubtedly discovered that it is important to be sincere in everything you do. Even the physical laborer will accomplish more and do his work better if his attitude is sincere. This is true of plumbers, riveters, draftsmen, and others. Working alone for the most part, they direct their sincerity toward the job to be done and their pride in doing it well. Surely in a social relationship as intimate as that of speaker and listener, often involving the reactions of many people, sincerity of purpose is vital.

What, then, does sincerity mean to a person who is setting out to become a better speaker? In regard to your general objectives in life, sincerity means putting yourself fully and honestly into your objective. It includes a high standard of moral and ethical responsibility toward life, toward self, and toward the other person. It means that you *really* want to accomplish the thing you set out to do.

Specifically related to the objective of improving speech ability, your sincerity is at stake in the topics you select for your speeches, in the purposes you set out to accomplish in every speech you make, and in the way you try to accomplish your purpose in relation to your audience. The topics you speak on should be meaningful, substantive, and worth while. This does not mean that you must always talk on weighty world issues or on the latest discoveries of

# Why are they interested?



*The audience shown here has traveled a long distance to hear the speaker, and their keen interest seems to indicate that their efforts were worth while even though you yourself may not wish you were a member of the audience. Obviously the speaker is talking about something they want to know and in terms that they can understand. No speaker can do this without knowing something about his audience, but the speaker who bears in mind these two points is well on his way toward a successful speech. As he prepares his materials, he asks himself not "What do I know about this subject?" but "What does my audience know and what does it want to know?"*

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science A light topic will be meaningful if you give it meaning This you will accomplish by the sincere way in which you relate the topic to your own and your listener's vital interests and by the honest evaluation that you make of its contribution to the group that hears it And as you develop it and choose the materials, you will give it substance

In deciding on your speech purpose and in setting out to accomplish it, you will realize that this is not just an academic "exercise" You will not approach it in an indifferent mood of "going through the motions" just to get the assignment completed Because you know that your speech training will be vital to you and will become more important to you with every step you take up the ladder of success in life, you will try to accomplish your speech purpose thoroughly and convincingly And you will do this both with each individual speech you make and with your total purpose throughout the course

Sincerity toward other people is of utmost importance to you as you think of your speech topic and purpose in relation to your specific audience Your listeners are as quick to detect insincerity as you yourself readily perceive it in listening to other people Thus, your audience analysis must be thorough and must include a high regard for their interests, understanding, and feelings toward you and toward your speech purpose As you develop greater facility in speaking, you will find that you will become more and more interested in audience analysis, and there will be a real feeling of challenge and achievement as you approach each new audience with the resolve to influence it

We can readily conclude from these remarks that all these requirements for sincerity are vital for the good speech that it starts from within the speaker, that it stems from a real desire to convey the message, that it includes a constant regard for the listener, and, as we shall see in following pages, it is the standard upon which most of our other standards depend

**The good speech is purposive.** We have all walked away from many a speaker wondering "what he was driving at" A speaker's objective in communicating ideas to others can be compared to

almost any other objective in life. Some of us are not so precise as others in knowing where we are going, but there is scarcely any more excuse for a speaker who does not arrive at his *exact* purpose than there is for the traveler who sets out for New York and finds himself getting off the train at Chicago. The explanation may very well be that neither knew where he was going in the first place.

To avoid this error, in the planning of any speech you should always decide exactly what your purpose is *before* you proceed to any other step in your preparation of the speech or its delivery. As we shall see in later chapters, the specific purpose of your speech, as you formulate it clearly before you go ahead with your preparation, becomes the major test of what you do throughout the speech.

*Purposive speaking* means speaking precisely and to the point. It includes the first planning step, at which you must determine why you are speaking and what you want to communicate to your listeners; it influences your selection and arrangement of main ideas and the reasoning, evidence, and language you use in building a speech, and it affects everything you do when you are actually communicating the speech.

Sincerity obviously leads to purposive speaking. How important is it to you, then, to accomplish your purpose? In answering this question in relation to sincerity, an interesting problem of standards arises. Adolf Hitler probably had one of the most intense and vital purposes (from his point of view) of any speaker of modern times. In the sense of accomplishing his purpose in speaking, which seemingly was to convince the German people that they had been wronged and should go to war and to arouse them to do this, he was extremely successful. But the means that he used to accomplish his purpose and the demagoguery and deception that he practiced to hide the true facts from the German people were far from the standards of sincere ethical speaking that we want to achieve. Speaking with a purpose means a sincere application of the standards of social and ethical responsibilities which we must always keep in mind in all our dealings with people.

**The good speech is workmanlike.** How much attention have you paid during your lifetime to doing things in an orderly, system-

atic way? How much have you trained your mind to be analytical and logical? These qualities in your background will influence the standard you set for making a workmanlike speech. And to whatever extent you have developed these qualities thus far, you will want to improve on them through a study of the principles of effective speaking that embrace these qualities. Here is where you will realize to the fullest the challenging and rewarding aspects of speech training to your total development as a person. For the development of analytical ability and the ability to put things together systematically is the basis of your ability to think and apply your thoughts to everything you do.

The construction of a workmanlike speech may be likened to the construction of a building. First there is a logical foundation—your specific purpose, then a structure of uprights and beams—your main points—which serve to hold the building together—coherence and unity, and finally the development of the rooms, the exterior and interior decoration, and all that makes the finished house—your developmental devices, your language. The effective speaker proceeds in his preparation through a series of steps to work toward a well-organized finished product.

The workmanlike speaker, after he has chosen his topic, analyzed his audience, and decided on his purpose, will then consider such matters as the following:

- 1 The selection of *sound* speech materials, making certain that he has all the facts, data, and other information that are needed to make his speech orderly and logical.
- 2 The building of a speech plan that will reflect careful thought and arrangement of both main and subordinate ideas.
- 3 The completion of a neat and finished product that is attractive as well as clear and coherent.
- 4 The achievement of a lasting as well as an immediate effect on his audience.

**The good speech is authoritative.** You do not make a successful speech from vague generalities, unsupported assertions, and

superficial facts Audiences walk away from too many a speaker with the observation that he “was full of hot air” or some similar remark, which reflects the lack of authority in his ideas and purpose. When we talk with others, we must realize at least two things which affect the authoritative quality of what we say (1) the amount and quality of the *evidence* and *facts* that we can bring to bear, and (2) the way in which the listener evaluates what we say

Let us consider the second item first It is apparent that the listener is the chief consideration in setting this standard of authoritativeness, for our purpose in communicating any ideas is to affect the listener a specific way Thus, *his* experiences, reading, observations, and conclusions and the effect that they will have in determining his degree of acceptance and understanding of your ideas require immediate attention In some conditions, listeners may be influenced by generalities, pleasant language, and “sugar-coated” ideas This may be the case on a moonlit night when the only purpose is to convince the listener that she is beautiful But even here, the question of whether your words will be accepted as authoritative has long since been settled by the degree of authority that she has placed in you as a person From this we may conclude that the speaker’s total qualities, including character, reputation, and ethics—all adding up to the way in which he is regarded by his fellow men—are strong influencing factors in a listener’s evaluation of what the speaker says

We usually base our estimate of a speaker’s authoritativeness on the way in which he uses (or fails to use) factual material to develop or prove his points Obviously, this includes the manner in which he reasons and draws inferences from his facts If you as a speaker are making a point that is not controversial and is readily accepted by your listener, the supporting facts that you need to use may best be chosen to add clarity and interest to your point If the point is not accepted initially or if the audience is indifferent, you may need to be much more specific and factual in your supporting material You will want to apply all the standards of ethical

selection of facts and data, of illustration and example, of sound reasoning, and of other principles of choice and use of supporting material, which are discussed in later chapters

Another factor that influences our assessment of the authoritative-ness of what we hear is the degree of *objectivity* of a speaker. By this we mean the extent to which he draws his conclusions and makes his assertions from facts and empirical knowledge as compared with his own prejudices and subjective beliefs and feelings. As listeners, we like to believe that the speaker is not biased but is level-headed, analytical, and open-minded in his views. We therefore like a speaker and regard him as authoritative if we are convinced that he is allowing us to reason along with him and to join him in his objective analysis and conclusions rather than trying to sway us to his prejudices.

This concept makes even more evident the importance of your manner and bearing in the listener's evaluation of you as an authoritative speaker. All of us tend to place trust in those whom we have grown to like as persons because of their reputation or standing. Even when we see a speaker for the first time, we tend to form a quick judgment of his character based on his bearing and manner. Here the fundamental quality of sincerity again enters into our consideration of standards for making our speeches authoritative.

**The good speech is interesting.** Even though we get nothing else from a speaker, we like to leave with the impression that we have spent an interesting time listening to him. Sometimes this may be true even though we do not agree with his purpose or his ideas, or do not understand his information, or know that his only purpose is to keep us interested. But looking at this standard in terms of our goal of becoming effective speakers, we immediately bring to bear all the factors that make for interest and try to apply them to our speeches.

Perhaps the primary factor in holding interest and attention is that of listener-adaptation. This means that we should relate our purpose, our ideas, and our material—all of which are needed to meet our standards of the sincere, purposive, workmanlike, and



## Would you want to listen?

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*This speaker does not look like a polished orator, but something about him—perhaps his obvious sincerity—makes us eager to find out what he has to say. He seems to possess moral thoughtfulness—a combination of firm belief in what he is saying, knowledge that his facts are accurate, and genuine concern for his audience. Good articulation, careful delivery, correct pronunciation, and many other elements of good speaking can make the morally thoughtful speaker more effective, but by themselves they cannot make for a meaningful and memorable speech. An effective speech depends upon “the whole man”—upon what he is as well as upon what he says.*

authoritative speech—to the listener in such a way that he will feel that what we say is of interest *to him*. As we have said before, this requires constant consideration for the audience as well as for oneself in the total speech process—the selection of subject and purpose, the choice and arrangement of ideas, and the supporting material in the development of the ideas.

Regardless of the standards set in making our speeches interesting, it is seldom easy to find the happy combination of speaker, supporting materials, and listener that produces interestingness. It will usually require considerable work to determine the way in which your audience can be made to become interested in *your* subject, the method by which you can develop a specific idea with facts and examples that will be attractive, and the means by which you can best continue a thread of “common interest” throughout your talk which will best compel attention. But you must remember that every idea and all the material you plan to use in your speech should be weighed in relation to the standard you establish for interestingness.

All this requires that you study the factors of interest and attention. It also requires that you become a student of human nature to the extent that you constantly strive to understand people better, what makes them function as they do, and what they like. As you do this, your ability to hold interest and attention will grow to a point where you will always be revising this standard upward. Eventually you will be able to make listeners like what they *need to be told*. Then you will be a real speaker.

**The good speech is responsible.** The opportunity to present your ideas to others in a public speech carries with it a serious responsibility to represent yourself and your subject matter properly in terms of the needs and interests of the audience. How seriously should you take this responsibility? How much does it mean to you? How important is a speaking occasion to you and your listeners?

Perhaps this standard can best be understood through an examination of certain attitudes or faults of an irresponsible speaker. Such a speaker is one who takes quite lightly the fact that he is going to make a speech. He has little regard for listeners' interests.

or feelings and talks "off the cuff" without much preparation. He often rambles on at length without regard for the rest of the program, his listeners' time, or his own purpose in speaking. He makes bold and sweeping assertions without facts and evidence to back them up.

In contrast, the characteristics of a responsible speaker should be obvious. He is one who takes seriously the total challenge of the speaking situation. He realizes that he is responsible for a certain number of minutes of his listeners' time, during which he is on the platform. He knows that no audience likes to listen to idle talk, meaningless material, vague generalities, and superficial ideas. So he accepts the responsibility to make a purposive, workmanlike, authoritative, interesting speech which will place him in high regard by his listeners. More important, he seeks through his speaking to advance the welfare of the audience and of the community in which he dwells; he feels his responsibility to society as well as to himself.

**The good speech is communicative.** Communication is, of course, the objective of all speaking. We have already indicated that the process of communication is not a simple one. If oral communication were merely a matter of mechanics, we might liken it to the sending of a message over a telegraph system, in which a key at one end sends a signal to a key at the receiving end and the signal is always received exactly as sent. Oral communication, however, is more complex. A great deal of "interference" affects the clear reception of your "signal" when you speak to others. We have suggested the factors of differences of position, background, and belief and prejudices of communicator and listener. Your listener may be poorly educated or ignorant of the subject; he may have strong convictions, or he may be disinterested. These factors must always be considered and analyzed lest they form major barriers to your effective communication.

*The communicative speaker is audience-centered* in both the preparation and the presentation of his speech. In everything he does, he realizes that the only purpose of his message is to get it into the minds of his listeners. As he speaks, therefore, he has an

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attitude of *strong desire* to communicate. This attitude stimulates the development of such necessary qualities of good oral communication as directness, animation, and enthusiasm.

*The communicative speaker creates a circular response* with his listener. We learned long ago that communication is not one-directional—that is, from speaker to audience. We know that there is a constant response from the listener and a continuous exchange of impressions from speaker to listener and back to speaker. As the truly communicative speaker induces good listening, and as the listener responds with an alert indication of his attention and interest, the speaker in turn is stimulated to continue and to improve his communication. There is thus created a *circular response* between speaker and listener by this constant flow of meaning from one to the other, in both directions, at all times. When this is achieved and is maintained throughout a speech, we have reached a high standard of communicativeness. This total relationship that the speaker establishes with his audience is known as *rapport*.

### YOUR POTENTIAL FOR MEETING THESE STANDARDS

Having set high standards in your effort to become a successful speaker, you must assess your potential for meeting these standards. In other words, how close can you come to the goals you are setting up?

One way to answer this question is to appraise yourself as a speaker today. Make an inventory in which you list your assets and liabilities, and then try to ascertain what standards you think you can meet most readily, as well as those that might require the greatest amount of work. Then keep revising this inventory as you increase your skill.

We have already pointed out that *speakers are made*. There are no “born” orators nor “born” great actors, champion boxers, four-minute-milers. They all succeed through hard work and training,

having set high goals, they are willing to exert the effort required to reach such goals. You must have a *will to win* if you want to get to the top, and there are few reasonable goals beyond your reach if you really want to try.

Yet very few of us want to be great orators or necessarily the best speakers in our respective communities, clubs, or groups. We want to be good speakers, able to communicate with others when the occasion demands it, and we want to be able to meet the challenge of any communicative situation. So we set modest goals which are within reach.

Your potential to meet the standards of the good speech is just what you make it. The chief determining question in accomplishing your objective is the attitude you take toward speech training and its potential importance to you. As long as your attitude is positive, enthusiastic, and sincere, you will do the things that are necessary to reach the standards you set for yourself. And, as you go along and find yourself reaching and then surpassing these standards, you will constantly revise them upward, for no one has yet reached the ultimate goal of perfect speaker.

## GUIDING YOUR GROWTH AND DEVELOPMENT

Having set the standards and started on your development as a speaker, you will want to chart a systematic program for preparation and practice. The course in effective speaking will chart your program, but within this you will be able to do your own planning and to determine methods for best accomplishing your results. Keep these suggestions in mind at all times.

1. Keep in mind the scope of the *total process* of communication.
2. Recognize your *social* and *ethical responsibilities* as a speaker.
3. Set your *standards* soundly.
4. Measure your *present ability* in relation to your standards.
5. Set a *goal*, considering your *potential* to meet it.
6. Set aside enough *time* for work and practice.

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- 7 *Prepare* every speech thoroughly
- 8 *Practice* diligently
- 9 Seize *every opportunity* to speak when you have something to say
- 10 Use your speaking opportunities to exert your best *influence* as a person

## CONCLUSION

This chapter has aimed to bring into focus those standards for good speech which will serve as a foundation for your future reading and all the work that you do—in your present course and in later life—toward making yourself an effective speaker. We have pointed out how important it is to keep the total communicative process in mind as you try to apply each principle and in turn all the principles. We have also discussed the major requirements for the good speech and have analyzed each one in terms of the appropriate standard that you will want to set in reaching your goal, bearing in mind at all times that your personal standards are as important to your objective as the standards found in textbooks. The good speech is sincere, purposive, workmanlike, authoritative, interesting, responsible, and communicative. It is all these things at once, so that we cannot regard each as an isolated goal or segment. It is up to you, as you take up the study of effective speaking, to realize your potential and set your standards high.

## EXERCISES

### FOR CLASS DISCUSSION

- 1 What are the values of setting standards? Is it better to set them high, perhaps above reach, or only moderately high so that they can be reached more easily?

2. How does the setting of standards by a speaker compare with the setting of standards by an athlete? A singer? A politician?

3. In evaluating good speakers in order to arrive at a proper level of standards, what qualities would you add to those discussed in this chapter?

4. Among famous speakers that you have heard and otherwise observed, which one do you like best? What qualities do they possess which come closest to meeting some of the standards we have set?

#### FOR WRITING OR SPEAKING PROJECTS

1. Make up a speaker's evaluation form, listing the qualities you feel should be measured and the method you would use in evaluating the speaker's attainment of these qualities. Prepare to present this to the class in a brief talk.

2. Discuss the standard of sincerity in a few paragraphs.

3. Analyze your present level of ability in relation to the standards discussed in this chapter, indicating in what respects you have greatest ability or weakness.

4. List the names of speakers you have heard and indicate the quality of effectiveness that was most outstanding in each speaker.

## Chapter Three

# EFFECTIVE ORAL COMMUNICATION

**T**HE FEATURE of public speaking that distinguishes it most clearly from other courses of study is the requirement of standing and presenting yourself orally to a group. When that is done, your instructor and the class will discuss with you not only the content of your speech but also the skill and effectiveness of your presentation. Thus, you will learn to recognize the importance not only of what you know but also of your ability to communicate your knowledge, ideas, and convictions. This is to a large extent true of life generally.

The value of your knowledge is determined to a considerable degree by your ability to communicate it effectively to others. To be an effective member of society you need adequate development of all the communicative skills—reading, writing, listening, and speaking. Otherwise, you are cut off from your fellows, neither receiving nor giving your share of knowledge and influence. There may be a kind of introspective satisfaction in believing that you have more profound convictions, more sensitive feelings, and more extensive information than your associates suspect. But your usefulness as a social being can scarcely transcend the limits of your ability to convert your own qualities into the negotiable currency of effective speech.

Since your speech course differs from other courses primarily in its special study and practice of the means of presenting your ideas



in the form of spoken discourse, it is important to achieve an early and sound orientation in the basic principles of effective oral communication. Traditionally, this aspect of your work in speech has been known as *delivery*, and from earliest times it has been considered of utmost importance. Unfortunately, people sometimes argue whether "content" or "delivery" is of greater importance. The question is meaningless, for the two are inseparable, bound together by factors of style, organization, emphasis, variations of voice, and gestures. The kind of meaning that is conveyed derives from both the basic factual content of the speech and the way in which it is expressed. The first requisite is to prepare a good speech; the second is to deliver it effectively. Should you be inclined to underrate the importance of the second requirement, you need only recall the inadequacies of preachers who seem sincere and intelligent but are poor speakers and of professors who may know their subject matter thoroughly but are unable to present it in stimulating or even understandable lectures.

### MISCONCEPTIONS ABOUT SPEECH DELIVERY

The delivery of a speech should not be thought of as merely a mechanical process consisting in standing correctly, gesturing gracefully, and speaking with clear articulation and in well-modulated tones. Without question, your platform presence and your vocal qualities should be adequate; if they are not, you should welcome guidance that will lead to improvement. But the process is far from mechanical. Instead, it is at the heart of your basic relations with other people. What is required above all is that you accustom yourself to thinking of problems from the point of view of your listeners, trying to understand their needs and desires, and determining to do your best to make your own ideas and convictions meaningful and attractive to them.

Since false ideas about the delivery of a speech are often encountered, the following cautions are offered:

1. The delivery of a speech is not a performance (such as dancing in a ballet) which requires the learning of an intricate set of rules. Actually, to regard a speech as a set performance is an inducement to become artificial, and artificiality is one of the chief barriers to effectiveness. The platform performer directs his attention to his posture, gestures, and vocal qualities. To achieve a good performance, he may memorize his speech and even memorize certain gestures to use while presenting it. The result is that what the audience sees is akin to a display of acting or even of puppetry. The whole concept of sincere communication, which was described in Chapter 2, is negated. One of the first ideas to be discarded, therefore, is that a speech is some kind of artificial, dramatic production.

2. *Abundant practice is not the only means of achieving effective delivery.* We are misled by the old saying that practice makes perfect. The truth is that practice makes permanent. Awkward, stilted, or self-conscious mannerisms will, if practiced steadily, become more, not less, permanently fixed. Practice acquires value when it is accompanied by a sound basic understanding of correct principles, by criticism from the listeners that points out what is effective and what is ineffective, and by continuous self-valuation, resulting in a pattern of revision and improvement in successive speeches. Improvement in delivery will come as you follow these four steps: (1) study the reading assignments carefully to ensure that you know what you ought to be doing, (2) analyze closely the speeches by your classmates and other speakers to determine what is good and what is not so good in their presentation, (3) obtain meaningful criticisms of your own communicative characteristics, and (4) make a determined and intelligent application of all you learn in guiding your own progressive development. These steps should all be kept firmly in mind while you practice your speeches orally.

3. There is no single pattern of "good" delivery (including postural and vocal factors) that you must learn and adopt. Experience reveals that a great many people believe that there is a standard form of standing, gesturing, and vocalizing that is prescribed for platform speaking and that this form differs from the normal speech

of animated conversation. Students who have no great desire to become public speakers but who do have a natural desire to pass their course in speech determine resignedly to master this set pattern for use in their talks in speech class—but sensibly tell themselves that they certainly will not use it outside of class.

Of course, no such artificial standard exists. If it did, the aim should be to train all speakers to become alike—to become in effect automata imitating a chosen model of the ideal “good speaker.” Actually, personalities vary widely, and the goal of every student of speech should be to develop his own most effective manner of speaking his own best ideas and convictions in a manner that gains in effectiveness by being so unobtrusive that the techniques of delivery are scarcely noticed.

In sum, as you glance back over these misconceptions, you will note that they all derive from the fundamental error stated in the opening pages of this chapter—namely, the conceiving of delivery as a set of mechanical rules. Far from being mechanical, speech delivery is the process of breaking out of your own egocentric shell and communicating in a fashion that makes evident your respect, understanding, and appreciation of those to whom you are speaking. In essence good delivery springs from two qualities: self-respect, which makes you feel you have something worth communicating, and respect for your audience, which induces you to make every effort to present your ideas in a way that will seem eminently clear, reasonable, and appealing to your listeners. Only from the deep motive forces of these two basic qualities can genuinely effective delivery be developed.

## BASIC PRINCIPLES OF DELIVERY

The term *delivery*, used realistically, includes everything you say and do from the moment of your appearance before the audience to your return to your place in the group. It includes your platform etiquette and behavior, your responsiveness to the ideas and feelings

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of your listeners, your poise and bodily mannerisms, your facial expressions and general alertness, your choice of words and your grammar and style, your pronunciation, articulation, and vocal qualities, and your use of the meaningful sign language of gestures. It also includes such intangible factors as your attitudes toward your audience, toward yourself, and toward your subject matter, your sense of communicativeness—often called *rapprochement with the audience*—and your purposiveness in shaping your speech to the nature of your audience and to its various shadings of response.

The fundamental principle governing the delivery of any speech is the expression of your own essential self in terms acceptable to and appropriate to your specific audience. This is merely a way of restating what has been said earlier—namely, that good delivery stems from self-respect and respect for your listeners. There is no reason for speaking except to make your own personal, intimate, and individual contribution. Therefore be yourself. Similarly, there is no reason for speaking to an audience except to instruct or influence it. Therefore keep in mind that you must adapt your manner of presentation to the requirements of your audience. The following six basic principles will help you to good delivery.

**Utilize empathy constructively.** The term *empathy* may be unfamiliar to you. Nearly everyone, of course, is familiar with the term *sympathy* and with the high value placed on a *sympathetic* personality. The sympathetic individual is genuinely concerned with the thoughts and feelings of his associates. He listens with real attentiveness and respect to what they have to say. His words, his voice, and his manner all combine to demonstrate a vital and continuous desire to take account of their point of view as well as to express his own. Indeed, his own views are expressed in terms strongly and intimately involved with his listeners' concerns. This quality is always admired and is recognized as a basic ingredient of good personality. This same quality lies at the very heart of good delivery.

In the terminology of oral communication, we usually use the term *empathy* rather than *sympathy*. The two terms are closely related. The difference is that sympathy is a feeling for others,

empathy is the tendency we all have to feel *with* other persons, and even with our surroundings. We have an empathic response of gloom on a drizzly, dark day and of gaiety amid singing birds and gaily colored flowers on a spring morning. It is this quality of empathy which explains much of our inescapable psychological responsiveness to the delivery of a speech.

If two speakers delivered relatively the same speech, they still might present it so differently that one would excite a strongly favorable response, whereas the other would arouse boredom or antagonism. If a speaker is tense, jittery, and awkward in bearing and speaks in a strained, high-pitched voice, his audience responds with internal neural and muscular imitation, which makes them feel almost as uncomfortable as he does himself. This tendency is illustrated by the way spectators at a track meet lift themselves out of their seats to "help" the high jumper clear the six-foot bar and those at a football game seem to "hit the line" as their team attempts to push over a touchdown from the one-yard line. A speaker must always bear in mind that his listeners respond not only with their brains but with their entire neural and muscular systems. If a speaker is confident and at ease, the empathic responses of his audience will be comfortable and they will be able to "feel with him" toward his chosen conclusion, on the other hand, if his tense uncertainty reveals that his chief aim is to conclude the speech as soon as possible, his audience will absorb and reproduce a similar feeling of discomfort and sense of failure. So speak in such a way that empathy works for you—not against you.

**Be natural.** In a carefully restricted sense, the best advice for the delivery of a speech is "Be natural." This means that you should speak to your audience with the spontaneous, controlled enthusiasm that you would use in animated conversation. It does not mean that you should be tolerant of awkward mannerisms on the platform simply because they may have become "habitual" twisting your hands together nervously, looking out of the window, and shifting your weight from one foot to the other with pendulum-like regularity. These mannerisms may become habits if they are not restrained. They may serve to release nervous energy, but such

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escape mechanisms will arouse highly undesirable empathic responses in audiences and decrease the effectiveness of your speaking.

This nervous energy should be channelized into earnestness of voice and manner, directness of glance, and a natural vigor of bodily expressiveness, all combined to help convey your message to your hearers. To be "natural" in your speaking may require as much guidance as is needed by a sprinter who must learn the "natural" technique of leaping forward from the starting line at the instant he hears the crack of the starter's gun. Similarly, even natural posture, gestures, and directness on the platform may not be easy to achieve without careful observation of other speakers, much practice, and the mastery of self-consciousness.

Natural delivery, then, means that you walk confidently to the front of the room, encompass your audience with a glance of genuine recognition and fellowship, and say what you have to say with the maximum communicativeness of words, voice, and bodily expressiveness.

**Use the conversational mode.** The two-way feature of good conversation is its chief characteristic. You speak and you also listen. You fit your comments to the ideas expressed by your associates. You respond directly and immediately to what is in their minds. The whole process is an *exchange* of feelings and ideas in which the understanding and convictions of each member of the group are modified by the contributions of the others. A second important characteristic of good conversation is that it is an honest outpouring and interrelating of ideas and feelings and not at all a "performance" in which successive speakers seek to win admiration for their skill as speakers. Communication, rather than mere self-expression or personal display, is the goal.

Public speaking presents difficulties to an interchange of ideas that are less evident in conversation. It is more difficult for the public speaker than for the conversationalist to fit what he is saying to the immediate reactions of his listeners. However, he should never forget that they have ideas and feelings, just as he has. They respond with doubt to some statements, with antagonism to others, and with willing acceptance to still others. Moreover, if the speaker

## Speech situations differ . . .



*Relatively few speech situations involve a speaker's platform and an audience seated in rows before it. In a corner of the classroom, under the grandstand before the game, around the soda fountain—wherever friends meet, they satisfy their need to communicate. This young man does not have to stop to review the principles of effective speaking. He employs them spontaneously and unconsciously—and the effect upon his listeners is obvious. The speaker who cultivates his conversational abilities can evoke from his audience the interest and friendliness apparent in this picture.*

is really talking *to* and *with* his audience—and not *at* or *toward* them—he will be alert to detect and interpret their responses and will shift and adjust his modes of expression in accordance with the reactions of his audience. These reactions are not hard to detect, especially if the speaker invites responsiveness by making it clear that he is trying to think through a problem with his audience rather than simply “unloading” himself upon them for an allotted period of time. Talking to oneself in public is not good public speaking.

The conversational mode consists not only of seeking the circular response, discussed in Chapter 2, but also of such techniques as asking questions of the audience, referring to experiences shared by the speaker and the audience, and making it clear that the speaker is trying to solve a problem or find a basis of understanding that is desired as much by the audience as by himself. The conversational mode abounds in personal pronouns, in questions, and in such linking phrases as “You yourselves have often observed . . .” and “Judge from your own experience.”

Good conversation is a face-to-face relationship in which response follows and influences response. By gestures, facial expressions, and bodily activity—as well as by words—two or more people engaged in talking are obviously engrossed in the give and take of ideas being exchanged. These are qualities of conversation which should be retained, so far as possible, in the platform speech.

**Develop the urge to communicate.** Individuals vary a great deal in their desire to influence others, and not everyone possesses an instinct for leadership. It is obviously a waste of time for a speaker to address an audience unless he wants them to accept what he has to say. If your basic “urge to communicate” is not great, you will speak less often than will another student who has a keen desire for leadership. But it is axiomatic that when you do speak, you should devote yourself wholeheartedly and with intense earnestness to trying to win the acceptance of your audience for the facts and the convictions you have to present.

As a social being, you cannot and do not live alone. Your life is closely geared with the lives of your associates. The standards



set by society govern and regulate your own behavior. You cannot avoid being interested in what these standards are, and, from a sheer desire for self-protection and self-development, you need to exert your own influence to help ensure that they are satisfactory. The fact that man is inescapably (and fortunately) a social creature demands that you be attentive to the kind of ideas presented in the talk to which you listen, and it similarly requires that from time to time you state your own convictions or contribute your own knowledge to the group. From the standpoint of effectiveness in speaking, it is important that, when you speak, you say what you mean and mean what you say. After preparing a speech that is worthy of being heard, pour yourself emotionally as well as intellectually into the task of expressing it so urgently and compellingly that your listeners will give it full consideration.

When you do speak, for at least that limited time and in that special circumstance, you are enacting the role of a leader. You should exert all your energies to master yourself, your subject, and the audience situation so that, while you are speaking, you do in fact *lead*. Even though you may question your own right or desire to control the reactions of an audience, you can at least prepare a body of facts and a pattern of convictions which are so true and so much needed by your listeners that you can imbue yourself with a zeal to win their acceptance. This is the spirit—the urge to communicate—which animates speech and helps you give it effectiveness.

**Speak extempore.** It should be evident that the conversational mode and the urge to communicate can be expressed only through extemporaneous speaking. Speeches that are read or memorized are usually stilted, indirect, dull, and artificial. A speech that is memorized or read from a manuscript can do no more than offer to an audience a prefabricated set of ideas which the speaker intends to present without any modification, regardless of his auditors' response. In some very special circumstances such an intention is justifiable. For example, in delivering a funeral address, the speaker, feeling a special need for an elevated style, may decide to write out and memorize what he intends to say about the deceased's life.

and the religious significance of the event. Or, a high government official may read a manuscript setting forth the policies that the administration has adopted or that need to be presented for public consideration. Few speakers, however, ever have occasion to advertise to the audience—by use of a prefabricated address—that the attitudes and the reactions of the listeners are of no immediate concern to him. By all odds, the most useful, and most used, form of public speaking is the extemporaneous speech.

In using the extempore method the speaker knows, as a result of preliminary thinking and research, what he will say and the order in which he will say it, but the exact wording and sometimes even the choice among available examples or forms of proof are left until the moment of delivery. Such extempore speaking should never be confused with the *impromptu* method, which means to speak on the spur of the moment out of your general background experiences but with no specific preparation. Actually, there is no limit to the amount of preparation for a speech that is delivered extemporaneously. For the extempore speech, the speaker prepares his *ideas*, gathers his *facts*, and carefully works out his *organization*. He knows what he wants to accomplish, the means by which he will support his assertions, and the order in which his ideas will be presented. His whole preparation is “idea-centered” and “audience-centered.” When he knows what purpose he wants to achieve and what audience he will address, he thinks through and plans his speech in detail. However, he will not permit it to become so thoroughly “set” that he becomes a prisoner of his own plans. Like a military patrol sent out to scout enemy territory, he prepares meticulously but leaves himself free to observe every obstacle, to detect every show of opposition, and to adapt his strategy so that he can bring his maximum strength to bear to accomplish his objective.

In extempore preparation the speaker should always keep his specific purpose clearly in mind so that he may select main ideas that will lead his audience *to accept and understand his purpose*. After formulating his specific purpose he gathers facts and ideas to support it. In doing this, he should adopt what is sometimes called the “iceberg technique” just as an iceberg has seven eighths

of its volume under water, so should the speaker acquire six or seven times as much supporting material as he will have time to use in his speech, this excess of materials gives him a confidence which is analogous to the shattering strength of the iceberg. When he comes to deliver his speech, he may well be moved by his reactions to the audience response to eliminate or replace an illustration or a fact.

For example, in planning an extempore speech, a speaker may prepare to devote approximately equal time to each of three main ideas. During delivery of the speech, however, he may encounter unexpected but clear opposition to the first or second idea. In such a case, having prepared abundant supporting material, he is able to revise his initial plan and to devote more time and more factual support to the idea that meets opposition. To comprehend the importance of this kind of flexibility, imagine what would happen to a military patrol which had a fixed plan to proceed down a specific valley and would not or could not change this plan when the valley was found to be under the fire-range of a previously unobserved enemy machine gun. Only the genuinely extemporaneous speech, soundly prepared, can give the speaker the flexibility he needs.

**Practice your speech.** An essential part of good extemporaneous speech preparation is practice. After the speech has been outlined, the next step is to practice it aloud—with an audience, if your roommate can be persuaded to listen, or with only an imagined audience, if you have to go over it alone. This practice should consist of going through the entire speech aloud, not once but many times at spaced intervals. It has been said that “a full wastepaper basket is the secret of good writing.” By the same token you will find that the speech that has been tried aloud and rejected and revised many times will turn out to be the most satisfactory speech.

The reasons for oral practice are manifold. Educators have long been aware that there is not a very large “transfer of training” from one type of skill to another. Skill in mathematics, for example, does not lead to mathematically precise thinking about social problems.

Similarly, the most careful thinking and preparation for a speech will not lead to a successful platform presentation if all your preparation has been silent. You need the experience of going over your selected ideas time and again—and aloud, just as you will present them before your audience.

Probably everyone has had a good deal of experience in silent thinking and also in the “fractured” speech of conversation. But few students in beginning classes in public speaking have had much experience in the sustained oral discourse represented by a speech. You may feel somewhat discouraged because you lack fluency—but fluency, like all other skills, requires exercise. If you expect to stand before an audience and speak forthrightly and directly for five minutes, you must acquire the ability to do so through a good bit of practice in just this kind of experience.

Another question you may have in mind is: How can you tell when the speech you have prepared will fit into the time interval—five minutes, for example—assigned to you by your instructor? The only way in which you can determine this is to practice the speech repeatedly, timing yourself as you do so. Even after you do this, you will find that the actual presence of an audience will cause you to speak faster or slower, to leave out some of what you had planned to say or to insert unplanned additions. The ability to time a speech develops with experience. Meanwhile, oral practice is the best, and, indeed, the only, way to deal with this problem.

Finally, the advice to use the “iceberg technique” is useless to you unless you give yourself the advantage of considerable oral practice. You should go through your speech once using one set of facts and illustrations to support your selected main ideas. The next time you should vary your facts, using some of the others you have accumulated. In still other practice sessions, use another combination. This kind of practice will help you to attain the flexibility of thinking and the self-control that will enable you before an audience to adjust your body of facts or proof to fit the kind of response you receive. It also is the best guarantee against ending up with a stilted, memorized speech.

In all your practice, the key to effectiveness is to keep your

audience always in mind. Present your ideas not only as you yourself think they should be, but with an acute and present awareness of the fact that members of your audience may view them differently. In your practice and during delivery on the platform, accustom yourself to asking questions, pausing to note responses, and using freely the personal pronouns. If your roommate is listening to you, do not inhibit him from interrupting you with questions, challenges, or suggestions. Keep your speech so flexible in your mind that you are its master, not merely a channel through which it is poured out.

## PRINCIPLES OF BODILY ACTIVITY

A speaker is seen as well as heard. He creates visual as well as auditory impressions. Hence, he reveals much of what he is by the way he conducts himself physically, making the whole matter of bodily movement and bearing a concern of vital significance in public speaking. As a generalization, we may say that the sincere, modest, and confident speaker has a running start over the ostentatious, exhibitionist one in developing correct bodily movements. Although the sincere and modest person admittedly has certain natural advantages, he too may have developed certain practices of which he is unaware and which need to be corrected. The most sincere speaker may be ungainly or may have a tendency to stand in awkward positions, he may use gestures that do not become him or have many other distracting habits of which he is unaware.

Bodily activity may be defined briefly as the speaker's movements and positions while he is speaking—the ways in which he stands, moves, gestures, changes facial expressions, and maintains "eye contact" with his audience. In general, it should be emphasized that there are no precise rules for bodily activity. Good public speaking, in which the speaker converses with his audience, can never be reduced to mechanical laws. A gesture that is natural and effective in one person may seem forced and awkward in another.

A certain movement or standing position may be objectionable in one situation and suited quite ideally to another. Although there are no absolute rules, certain suggestions are in order for your platform conduct and bearing.

**Strive for animation and alertness.** Just as the animated conversationalist is the one we enjoy talking with, so the animated and alert public speaker is preferred because of the infectious interest he arouses. If a speaker lacks alertness, we may conclude that his own interest in his subject is lacking. A “dead-pan expression” may be appropriate on a comedian, but it is not likely to induce an audience to think and feel keenly on, say, a civic or religious issue. The sparkling eye is an aid to enthusiastic responses. Movement, the actual walking from one position to another, when it is not random but is used to emphasize or punctuate ideas, also contributes to variety and emphasis.

**Movements, gestures, and manners should be unobtrusive.** It has been said that good gestures, like good neckties, never draw attention to themselves. Ideally, the audience should not be aware of whether or how a speaker moved, how he stood, whether he gestured, or even how he was dressed. Instead, we should have been so absorbed in the ideas being presented that we were unconscious of these other factors. As a speaker immerses himself in his theme and engages the interest and attention of the audience, his movements and gestures become natural manifestations of his enthusiasm and vigor.

**Learn to be poised before your audience.** Poise may be defined as the proper balance between tension and relaxation. The poised person stands and moves with ease. To gain poise and counteract movements that usually distract an audience and detract from your poise, avoid standing on one foot or shifting from one foot to the other, keep your feet fairly close together, do not lean on the speaker’s stand or desk, do not rattle coins in your pockets, and do not pace back and forth without purpose or meaning. Instead, strive for natural movement and activity. As you learn to speak, you will discover that certain ideas need emphasis and stress and that a step or two forward, for instance, will be not only natural

but helpful You will learn, too, that as you introduce transitions between your ideas you will want to make transitions in your bodily movements as well The poised speaker is not stiff but moves naturally and easily

**Learn to use well-coordinated gestures.** In all our daily conversation we use gestures of the hands, head, and shoulders naturally and often unconsciously In the larger public situation we should do the same Gestures are the physical expression of the animated, enthusiastic speaker It is practically impossible to prescribe precise rules for gesturing, and, in a certain sense, each speaker must acquire his own Certain principles, however, may be mentioned

In general, gestures may be classified as *emphatic* or *descriptive* These designations are really self-explanatory Emphatic gestures include shrugging the shoulders to indicate indifference or opposition to an idea, clenching the fists to make evident our determination and convictions, and holding the hands outstretched as an appeal for support Certain gestures of a descriptive nature are the use of a pointed finger to indicate direction, the indication of height by holding out the hand above the floor, or the spacing of the hands a certain distance apart, as in designating the size of the fish we caught or the margin by which we missed a putt in a golf game Likewise, the gestures you might use to depict swimming strokes or boxing blows are of a descriptive kind

Whatever kind of gestures you use should be, as are all other bodily activities, unobtrusive They should be timed to help the ideas or points you are seeking to make, that is, they should be started and completed while the speaker is establishing the point Because words are uttered somewhat faster than movements can be made, the beginning of a gesture will precede slightly the point to be emphasized or object to be described, so that it is completed with the thought

Do not allow the hands to be used too sweepingly, keep them relatively close to the body, avoid using the same gesture repeatedly, as this makes for monotony, guard against studied, artificial, or stiff gestures which rob a speech of its spontaneity and directness

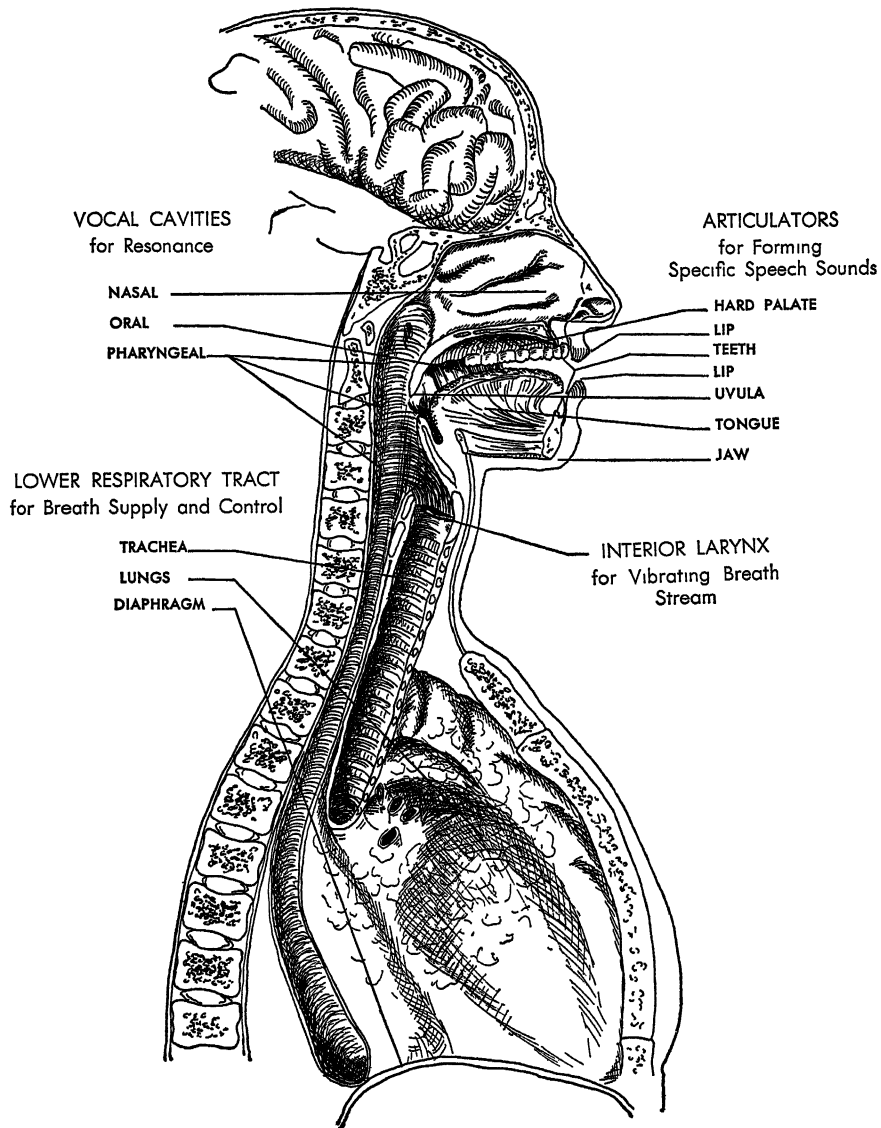
Finally, if gestures are difficult for you to use, try using them while practicing your speeches. This is not to be interpreted as meaning that you should specifically rehearse your gestures but rather that, as you practice your speeches before delivery, as you come to feel strongly in regard to one point or another, or as you need to describe some aspect of your subject, you should let yourself use definite gestures, just as you do in conversations. In time you will find that gestures come naturally and that they become an integral part of your speaking.

## EFFECTIVE USE OF THE VOICE: BASIC VOCAL QUALITIES

The speaker reveals much by his voice. Its very quality may be pleasing, reassuring, communicative, or disturbing, harsh, and difficult to listen to. The speaker's physiological, anatomical, and neurological make-up gives his voice its own distinctive characteristics. For instance, we can usually recognize the voice of any person we know, even though we may not see him. Moreover, we make judgments about his voice. We may consider it aggressive, challenging, and positive. Or possibly we think of it as steady, calm, and confident. What we normally desire in a public speaker is a voice animated and enthusiastic, pleasant to listen to, sufficiently forceful to be heard distinctly, and inflected according to the patterns of good conversational speaking. It follows that you should understand basic factors about your voice in order that it may best serve you in the delivery of your speeches.

Physically, voice is produced by a column of air forced from the lungs thus producing a vibration of the vocal folds in the larynx as it passes between them. Thus, sound waves are produced, and as they pass up the throat, mostly into the mouth, some of the vibrations are "reinforced" by a number of vocal cavities which are responsible primarily for the ultimate quality of the voice. The result is that the human voice has the same characteristics as any





sound—namely, *pitch* (frequency), *rate* (time), *quality* (wave composition), and *loudness* (intensity and energy).

**Pitch.** Audiences are sensitive to the pitch of a speaker's voice, for pitch not only is correlated with sex (lower for men than for women) and with age (lower for adults than for children) but is also an index of the confidence and poise of the speaker. You may well recall how, in times of emotional stress, your pitch tends to rise, making your voice sound strained or even shrill. Since you may expect to experience a degree of tension while speaking, it is generally good advice to start your speeches on a somewhat lower pitch than you normally use. The stimulating effects of the speech situation tend to cause it to rise; in any event, it is easier while speaking to raise pitch level than to lower it. A further point to keep in mind is that in normal conversational speech there are continuous pitch variations known as *inflections*. Mono-pitch, or the fixation of the voice on one pitch level, is wearing upon an audience and should be avoided. The best means of obtaining good pitch variation is to follow the advice given earlier in the chapter to be conversational and communicative.

**Loudness.** The two principal faults of amplitude are speaking too loudly, thus blasting the ears of your listeners, and speaking too softly, thereby making it difficult for them to hear you. If you imagine you are talking to three or four individuals seated near the rear of your audience and speak directly for (though, of course, not always *to*) them, you should achieve about the proper volume. Variations in loudness are of great value in achieving both over-all speech variety and emphasis. Remember that dropping the voice to a near whisper is often as effective for emphasis as raising it to a near shout—and in small groups may be far preferable. When speaking either unusually loudly or unusually softly, it is essential to be especially careful of your enunciation, to assist the understanding of the hearers.

**Rate.** For most persons normal speech tends to be between 125 and 160 words a minute, however, individuals vary considerably in this respect. There are two aspects of rate—the fundamental rate of speaking and the use of pauses between sentences and phrases.

to achieve good oral communication. Many individuals are warned by their families and friends that they "talk too fast" when their problem is more likely to be that they do not talk distinctly enough. Rate becomes a problem primarily when, because of nervousness, a speaker talks so rapidly that his words are jumbled together, or when he pours out his words at a uniform rate, without utilizing the natural pauses and variations that are required to lend their share of meaning to the ideas being expressed, or when interjections such as "uh" and "er" are interspersed through the speech, or when the sentences are broken up into relatively uniform "breath groups" rather than into the naturally diversified groupings that relate to the meaning of the words.

Unduly slow speech "drags" and dissipates the interest of the audience. The rate should be energetic, varied, and suited to the needs of the occasion. When talking to a large group or when speaking into a public address system, the rate normally should be somewhat slower than with a small group. Solemn or impressive subject matter also tends to require a slower rate. Scenes of excitement normally are described with rapid speech. As in other aspects of public speaking, the standards of good conversation provide a generally safe guide.

**Quality.** The quality of a voice is one of its most individualized characteristics. It is a leading cue to the personality of the speaker. When you recognize a voice over a telephone, it is probably the distinctive quality that provides the cue. This does not mean, however, that everyone should be satisfied with the quality of his voice simply because it is his. Speakers often develop a quality that is too "thin," but this may be improved by learning to use a somewhat lower pitch and by better utilizing the resonating chambers of the chest and throat areas. Another voice may be guttural or harsh or "throaty," in which case care must be taken to form the sounds with more lip activity and generally more toward the front of the mouth. Confidence, friendliness, and a genuine interest in what you are saying and in your audience have an immediate effect upon the quality of your voice—for it is peculiarly susceptible to mental or emotional states and attitudes.

**Improvement of Your Voice.** The kind of voice a person has is determined chiefly by his anatomical and neurological make-up and by the habits he has acquired. Two brothers may sound alike because they have inherited similar anatomical structures or have developed similar habits of speaking. People who are not related often sound alike also because they have similar structures. On the other hand, two related people with similar structures may not sound alike because one has acquired habits different from the other or has cultivated his voice in different ways.

As a speaker you will want to achieve the very best voice possible. Improper use of your vocal equipment may result in numerous undesirable effects. You will want your voice to be free of any distracting characteristics, and, if it is harsh, nasal, shrill, or monotonous in pitch or loudness, steps should be taken to remedy such defects and shortcomings. Although a large percentage of people have voices that are adequate and major attention in a public speaking class will be devoted to matters other than voice training, your instructor may make specific recommendations for you. For instance, if your voice is weak, you may be told to breathe more deeply and to exert a stronger column of air against the vocal folds. If your voice is nasal, attempts will be made to direct through the mouth the sounds that you have customarily allowed to pass through the nasal passages. For a voice shrill and too high pitched, certain specific vocal exercises may be prescribed. If your voice is monotonous in loudness or pitch, your instructor may prescribe rules and exercises to help you attain suitable variety and flexibility.

What you will want most in speaking is a voice that is colorful and flexible, that has sufficient loudness to be heard clearly, and that is free from objectionable and distracting traits. As you practice your speeches before the final delivery, try to adjust the volume of your voice to the size of the room in which you will be speaking. In the actual delivery of your speeches, permit yourself to use all variety and vocal changes necessary to make your voice indicative of strong mental activity. Since vocal variety is so important an

index to personality and to effectiveness in speaking, you will want to develop it to the maximum. Above all, give your instructor every opportunity to be of service to you.

## ARTICULATION AND PRONUNCIATION

After voice is produced by vibration of the air in the vocal folds of the larynx and resonated in the cavities of the throat and head, we still do not have articulate human speech. There remains the final process in which such organs as the teeth, tongue, lips, and hard and soft palates are used for the actual making of the specific and different audible sounds which are the speech symbols. This process is called *articulation and pronunciation*. In a broad sense, pronunciation may be considered to include articulation, but for practical purposes here we may define *pronunciation* as meaning *general acceptability* in the accent and form of speech symbols and *articulation* as meaning the *precision and distinctness* with which they are made, especially the consonant sounds.

No speaker can afford to be careless of articulation and pronunciation. He inevitably pays too great a price for such inaccuracies and faults. Although precise diction is important in everyday conversation, it becomes more so in the public situation. For one thing, public speech must be instantly intelligible so that the audience will not be distracted from what is being said. Moreover, the public speaker has more people listening to him—and consequently a larger body of critics who view his diction as an integral part of his culture and qualifications to speak. Although a public speech may be more important for its ideas than for the articulation and pronunciation used to express the ideas, faulty articulation and pronunciation may become grave barriers to effective presentation. Since faults in articulation and pronunciation are widespread, it is important to analyze those most frequently encountered.

Perhaps no term better describes a common articulatory fault

than the word *slovenly* or *sloppy*. The habits we have developed and the environment in which we have lived may have produced in us such language faults as the slurring of certain sounds, the dropping of others, the clouding or obscuring of many more, especially consonant sounds in multisyllable words, and the injection into words of sounds not actually in them. As a result, we hear numerous mutilations, such as *jst*, *fer*, *government* or *guvment*, *bringin'*, *athalete*, *puressor*, *agin*, *ruther*, *labertory*, *warsh*, and *Amurica*.

The task of the speaker is to concern himself with what faults he has and to take the correct attitude toward overcoming them. Some speakers need only have their errors pointed out to them. Others, who have allowed deep-seated habits to dominate them, may need much more rigorous retraining. Except for those who have actual physical deformities of their articulatory organs, the most that is needed is persistent and regulated effort.

*Correct pronunciation* is not governed by hard-and-fast rules. Although it is possible to be dogmatic about the articulation of sounds for distinctness and precision, it cannot be said that there is any single correct form of pronunciation. For example, there are different dialectal practices in the pronunciation of many words between the United States and England. Although there are literally scores of dialectal variants in the United States, it is commonly agreed that there are three distinct regional dialects—Eastern, general American, and Southern—and that pronunciation acceptable in these regions is considered correct. Hence, your guide should be to use the best regional speech of the area in which you live. Unless you enter upon a career such as acting or radio announcing, you will normally find your regional speech satisfactory.

There are other aids at your disposal in the matter of pronunciation. Although dictionary markings may not be a safe guide for some words, they are reliable for most of them. Dictionary editors recognize more than one pronunciation for certain words and indicate the preferred pronunciation by placing it first. Also, the International Phonetic Alphabet, which has classified all English sounds by specific symbols, can be learned in a relatively short time and

The "whole man" is speaking . . .



*This public-speaking contestant knows that he will be judged by his appearance, poise, and physical and vocal expressiveness as well as by the content of his speech*

can be used even more advantageously than a dictionary, particularly in the matter of correct regional pronunciations

You should know, however, that it is possible to err as grievously in overprecision of articulation and pronunciation as in carelessness and inaccuracy. Good utterance of words must not draw attention to itself any more than gestures, bodily movements, or any other aspects of our speaking. Whenever anyone is so overcareful in his articulation as to attract attention to it, he diverts the minds of his hearers to *how* something is being said rather than to *what* is being said, and he may very justly be accused of affectation.

The method of improving your articulation and pronunciation is the same as that prescribed for all other aspects of speaking. It is vital that you employ care and diligence in finding out how words are to be spoken and what your errors and mistakes are. Consult the best sources for the correct usages and accept the suggestions of your instructor as well as many of those of your fellow students. Moreover, in the practice periods you should give the same attention to the details of articulation and pronunciation as you give to other details of delivery. In other words, do what you can for yourself first. Remember, however, that inaccuracies must be guarded against or remedied. Slovenly articulation destroys the charm and beauty of your speech, reduces your audience's understanding of it, and negates the total impact of your ideas and thoughts.

## SPEECH STYLE

Style is a word connoting excellence and even suggesting art. For these reasons, students who may expect to make few speeches—and those of a practical, workaday character—may feel that a mastery of style should be left to those who aim at becoming great speakers. In the sense of high artistic excellence, style is a quality difficult to attain, and only a few in any generation (Winston Churchill, for example) will excel in its mastery. However, style, considered as an individual manner, is always evident, everyone



has his own style. The question is whether or to what degree it may be good or bad.

**Levels of Style.** Standards of style may be considered on successive levels. The minimum level should surely be mastered by anyone who is to speak at all. Higher levels should be approached and then surpassed as quickly as the speaker's abilities permit. Some types of speaking are properly marked by a very plain style in which little more is demanded than simple clarity and correctness, such as the making of routine announcements. Other types require additional elements of vividness, variety, and personalization, such as some talks to businessmen's clubs. Still others depend in part for their effectiveness upon qualities of solemnity, and beauty, as in many types of sermons or commemorative speeches. Speeches that deserve to be considered as orations are imbued with emotional uplift and may be akin to poetry in the evocative stimulation of their phrasing. Finally, special types of talks, such as speeches of humorous entertainment, require specific stylistic attributes suited to their purpose. These comments, however, should not suggest that there are objective stylistic factors that can be learned and applied as simple sets of rules, for style is so individualistic that the French rhetorician Buffon was led to conclude that "Style is the man himself."

*Correctness* of word usage, grammar, and taste is expected by listeners of all college students. Errors of grammar, vulgarisms, and slang should be sedulously avoided even in highly informal speeches. These are akin to mistakes of pronunciation, and even audiences that may accept such errors without special objection will nevertheless form a lower opinion of the speaker for not avoiding them. Certainly in the college classroom, in the very midst of the process of gaining an education, no student should permit himself to speak ungrammatically, to use even mild profanity, or to substitute loose construction or slang for precise statement of his ideas. Bare acceptability demands correctness as the minimum standard.

*Colloquialisms* which are common in conversation should be avoided in public speaking. Informal conversational speech abounds

in colloquial expressions, such as "hanging around," "digging into a subject," "boning up for an exam," and "arguing with the prof." This kind of colloquial speech is usually best reserved for "bull sessions." The informality of good platform talk can better be achieved by the use of contractions, such as, "don't" for "do not" and "I'm" for "I am", idiomatic expressions, such as, "We're all in the same boat" and "Don't expect life to be a bowl of cherries", and simple diction instead of formal locutions, such as "house" instead of "residence" and "job" instead of "vocation." The companionableness of genuine informality is far removed from crudities and mistakes of diction, which may be acceptable in some types of conversation.

*Formality* should be suited to the occasion of the speech. When addressing an audience on a subject of some importance and on a somewhat formal occasion, as when speaking to a Rotary Club or a meeting of the PTA, it is advisable to adjust your stylistic level upward, just as you exchange your sport shirt and slacks for a business suit and a necktie. Not only should your speech be free from actual mistakes and from most colloquialisms, but your sentences should be formed with care and you should use parallelisms, some imagery, rhetorical questions, and additional elements of vividness. A good example of such formal speech, which is neither cold nor severe, but warm, friendly, and direct, is the following paragraph from a speech delivered by Franklin D. Roosevelt on March 4, 1937.

My great ambition on January 20, 1941, is to turn over the desk and chair in the White House—this desk and chair—to my successor, whoever he may be, with the assurance that I am at the same time turning over to him as President a nation intact, a nation at peace, a nation prosperous, a nation clear in what powers it has to serve its own citizens, a nation that is in a position to use those powers to the full in order to move forward steadily to meet the modern needs of humanity—a nation which has thus proved that the democratic forms and methods of national government can and will succeed.

*Sublimity* may sometimes be sought for and achieved. Few beginning speakers are in a position to strive for the highest levels

of oratorical expressiveness, which combine vividness of language, depth of feeling, intellectual insight, and a tone of moral uplift and mark the summit of speaking art. Yet the following example, from a speech by a college sophomore, illustrates a style of restrained grandeur which is worthy of emulation.

History has lamented the horror of the Revolution, while admiring the genius of its promoters. Historians have decried the useless violence and slaughter of Napoleon, while praising his military and administrative genius. Mankind has leaned upon, but despised, the truer genius of the truer man, who had the courage, amid the madness of the age, to continue living his life. Had we stuff worthy of the project, we should carve from it a magnificent statue of this man who was not the greatest of the great nor the bravest of the brave, but, much better, the sanest of the sane, Gaston Lefarge, The Man Whom Nobody Praised.

**Written and Spoken Style.** Students who write out their speeches—thinking, perhaps, to attain a better style—are likely to make them stilted and to drain from them the direct communicativeness that should always link the speaker and his listeners. Generally, spoken style uses shorter sentences than written style, simpler language, more personal pronouns, more exclamatory expressions, and more personalized illustrations. The great aim of the speaker is to be direct in the communication of his thoughts to his audience. The writer normally does not know who will be reading what he writes, but the speaker is usually face to face with the people to whom he talks. Even when speaking over the radio, speakers are advised to address their remarks to some particular group of people whom they can visualize as sitting before their home receivers. The aim of the speaker should be to have every listener say, "This is for me." Abraham Lincoln was praised for his ability to make public speeches that sounded as though he were seated in a buckboard talking to a man on the seat beside him as they drove together over the prairies. Directness and personalization are primary qualities of spoken speech.

**Stylistic Qualities.** *Accuracy* in the statement of facts and in the description of situations is the first consideration in discourse, oral or written. No effort to make your speech materials “interesting” or “effective” can be condoned if the result is to misrepresent your own best conception of what is true. This is not so much a matter of style as of simple honesty, it is brought again to your attention here, however, because, unless you have this requirement in mind, you may unconsciously be misled into misstating facts in order to give them more stylistic attractiveness.

*Clarity* is another minimum essential. There is little purpose in speaking unless what is said is readily understood. This means avoidance of technicalities and of undue complexities of language and logic. The auditor who does not immediately understand what is said has no means of “turning back” to listen again. Summaries and transitions are especially important. The first stylistic quality to master, then, is instant intelligibility.

*Economy* of style is another obligation that the speaker owes his hearers. When a speech is verbose, unduly repetitive, rambling, or filled with qualifications, or when it wanders aimlessly from the central theme, the listeners wonder why the speaker does not come to the point and state concisely and directly what he has in mind. Speakers vary a great deal in the amount of information or the number of ideas that they can express in a five-minute speech. If you will think your speech through carefully until you know precisely what you want to say and then will practice it orally until you are able to whittle away all excess verbiage, you will find that you can considerably enlarge the content and enhance the worth of the message you are able to convey in any given period of time. Acquiring the ability to be concise is a goal worthy of your best endeavors.

*Vividness* is a stylistic quality that increases audience attention. No matter how important your ideas may be, they lose effect if they sound drab and matter of fact. Lack of vividness is often the result of lack of imagination, sometimes, however, it simply reflects a lack of time and effort in preparation. No speaker can expect his

talk to abound in imagery, striking analogies, metaphors, or similes unless he takes time to think of them. In your practice sessions it is wise to state your idea first for clarity, then to experiment with various ways of making it more striking and colorful.

An example of vividness, in a colloquial vein, is found in a speech by one of President Roosevelt's early New Dealers. "Now listen! In spite of the yellow messengers predicting destruction that we are now receiving daily, we have the green light from the people to go ahead. And we are going." Another example, in more formal vein, comes from a speaker appealing for morality in foreign policy. "The shadows that now lie dark upon our path will soon be dispelled and we shall walk with the light all about us if we but be true to ourselves—to ourselves as we have wished to be known in the counsels of the world and in the thoughts of all those who love liberty and justice and the right exalted."

Dullness is a fault of which no speaker wishes to be guilty. It will seldom be present if the speaker will devote imaginative consideration to the problem of bringing his thought alive.

*Imagery*, well used, contributes to the vividness of a speech. Good speakers are very much aware of the value of imagery in penetrating their listener's thoughts and feelings. Imagery is the use of words in appealing to the senses, which are the avenues to the listener's mind. When you describe an event, a place, a happening, or a person to your audience, try to have them imagine they see, hear, feel, taste, and touch it, so that it appears *real* to them.

There are many examples of vivid language and imagery from famous speakers. As an example of William Jennings Bryan's use of imagery, we have his closing words uttered against the gold-standard bloc of Democrats in his famous "Cross of Gold" speech. "You shall not press down upon the brow of labor this crown of thorns, you shall not crucify mankind upon a cross of gold." Another speaker who made abundant use of imagery was Robert G. Ingersoll. Among choice examples in his many speeches are the following words delivered at the grave of his brother:

This brave and tender man in every storm of life was oak and rock, but in the sunshine he was love and flower. He was the friend of all heroic souls that climbed the heights and left all superstitions here below, while on his forehead fell the golden dawning of a grander day. He added to the sum of human joy, and were everyone for whom he did some loving service to bring a blossom to his grave he would sleep tonight beneath a wilderness of flowers.

*Force* may be achieved by a variety of stylistic devices. Means of emphasis are frequently needed to penetrate the natural indifference of listeners who cannot possibly be expected to have the same degree of interest in the speaker's subject as he himself has developed in working upon it. Forcefulness can be given to ideas by the use of exclamatory sentences, challenging questions, startling statements of fact, successive short sentences, and pungent repetitions of the idea. A good example of forceful speech is found in the conclusion of a sermon by Henry Ward Beecher, in which he argued that the love of God means the salvation of men.

When I come up before the Eternal Judge, and say, all aglow, "My Lord and my God," will He turn to me and say "You did not come up the right road. . . go down"? I, to the face of Jehovah, will stand up and say "God! I won't go to Hell, I will go to Heaven, I love Thee. Now damn me if thou canst. I love Thee." And God shall say, while the Heavens flame with double and triple rainbows, and echo with joy "Dost thou Love? Enter in and be blessed forever." Let us pray.

*Rhetorical questions* stimulate the listeners' responses. Questions that have self-evident answers heighten the communicative relationship with the audience. By using the rhetorical question, the speaker actually allows his audience definite participation with him in his speaking, by this method he indicates his confidence that the audience will supply the answer to his own thinking. When he asks such questions as "Shall we allow this condition to persist in our public schools?" or "Cannot we in this community better

serve our youth?" the speaker invites genuine audience response. For an example of the effective use of the rhetorical question, consider the following passage from the famous "Give Me Liberty or Give Me Death" speech of Patrick Henry

They tell us, sir, that we are weak, unable to cope with so formidable an adversary. But when shall we be stronger? Will it be next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot?

The rhetorical question is an effective device. Use it as one means of emphasizing points upon which you and your audience are in agreement, or to induce and strengthen agreement and feelings.

In all the speaking you may do, keep in mind that simple correctness of diction and grammar and clarity of meaning are the absolute basic essentials. Colloquialisms are to be used sparingly and discreetly, though this is not meant to warn against informality of style. Good speech is marked by economy of statement, vividness, and force. And always your speech should sound like talk, not like a forlorn essay trying to stand up and come to life from the pages of a manuscript. From such simple bases as these, you may perhaps go on to develop a style of grandeur, beauty, and even solemnity. But your aim should never fall below the minimum levels of correctness, accuracy, clarity, and interestingness.

## CONCLUSION

Your delivery has been defined as how you speak and what you do while you are before your audience. The climax of all your efforts in planning and organizing your speech comes when you

stand before your audience to deliver it. The hours that you spend in preparation must finally be judged in terms of the effectiveness of the minutes you spend in presenting your speech. Much of your work in connection with speaking parallels what you have learned in other connections: clear thinking, the outlining of your ideas, research in assembling pertinent materials, grammatical and expressive use of language. What is peculiar to the art of speaking is the instant and effective adaptation of your thoughts and words and physical expressiveness to a given audience. In this broadly conceived sense, delivery is a special study of your course in speech. The guidance offered in this chapter is not something to be read and dismissed. The principles of delivery will be used, or misused, in all the speaking you do.

As has been emphasized through the chapter, delivery is especially intimate and individualized. Your posture on the platform, your gestures, and your use of your voice are subject to only the most generalized rules. With your instructor's guidance you will be making a continuing examination of your own traits of delivery, and you will be working upon their improvement as a highly individualized project. While doing this, however, you should strive to incorporate to the utmost the basic principles that will serve you as they have multitudes of speakers: (1) Use empathy constructively, (2) be natural, (3) use the conversational mode, (4) demonstrate the urge to communicate, (5) make your speeches genuinely extemporaneous, and (6) practice every speech orally with workmanlike conscientiousness. And while you are observing these principles, seek to rid yourself wholly of the general misconceptions of delivery as a mechanical process, something akin to a set performance, in which you would try to conform to a rigid pattern of rules. Talk to and with your audience with a keen sense of self-respect and respect for your listeners. Try to develop a style suited to your own personality and effective in moving an audience. Good delivery is as variable as good personality, and, like good personality, it derives from the achievement of a healthy rapport with those to whom you speak.



## EXERCISES

### FOR CLASS DISCUSSION

1 Why is speech delivery not a “performance” or a mechanical process or governed by a set of specific rules? Why is emphasis placed upon the twin foundations of *self-respect* and *respect for the listeners*? What is the difference between talking *at* and talking *with* an audience?

2 What is extemporaneous speech? How can you practice your speeches effectively without “memorizing” them? What is meant by the “iceberg technique”?

3 Discuss each of the basic principles of delivery. Illustrate them with references to speeches already delivered by members of your class. Do the same with the principles of bodily movement and with the suggestions for effective use of the voice.

4 Discuss the requirements for good speech style in terms of the kinds of speeches you will be giving in your speech class.

### FOR WRITING OR SPEAKING PROJECTS

1 The class may be divided into pairs and each student asked to give a brief speech analyzing the total delivery characteristics of his paired classmate. Each pair should talk over the project to ensure full understanding and to try to have each speech present suggestions and evaluations that will be truly helpful to the student whose delivery is being analyzed. The speeches should present constructive suggestions and avoid faultfinding. The purpose of this assignment is twofold: (1) to help you become a better critic of delivery and (2) to give to each member of the class an objective and constructive analysis of his speaking manner by a classmate.

2 Write a 500-word analysis of a speech in *Vital Speeches*, in a volume of *Representative American Speeches*, or in any collection of printed speeches, noting the stylistic level, the ways in which it may differ from written style, and its qualities of style.

3. Select a well-known public speaker whom you have heard in person or on radio or television, and present to the class a brief speech in which you evaluate and characterize in some detail his qualities of delivery

4 Analyze your own delivery in the speeches that you have thus far delivered, noting your elements of strength and the ways in which you need to improve If a recording machine is available to you, record a two- or three-minute speech, and evaluate your own vocal qualities by means of a playback Discuss your delivery in a conference with your instructor and determine to profit from the suggestions he makes to you

## EFFECTIVE LISTENING

THE OLD MAN strolling along talking to himself probably represented the ideal speaker-listener situation. Asked why he seemingly enjoyed this so much, he straightened up slowly and gave these two reasons: "I like to talk to myself—first, because I like to talk to a smart man, and second, because I like to hear a smart man talk." If speaker and listener could thus be combined into the same person, there would be no question about the standards of each end of the communicative process, particularly the listening standard. If we like the person doing the talking or if we respect him and think he's a "smart" man, we want to listen to him. But communication always involves at least one person talking to another, and herein are created all the complexities and barriers that affect our ability to listen. In this chapter we want to discuss some of the problems of listening and make some suggestions for improving your ability to be a good listener.

To begin with, we all spend a great deal more time in listening than in any other form of communication. And it should always be kept in mind that listening is a form of communication, not just a passive state in which we might find ourselves. Of the total time spent in communicating, we spend about nine percent writing, sixteen percent reading, thirty percent speaking, and *forty-five percent listening*. \* Check yourself to determine the frequency and

\* Ralph G. Nichols, "Factors in Listening Comprehension," *Speech Monographs*, XV, 2 (1948). See also Nichols and Thomas R. Lewis, *Listening and Speaking* (Wm. C. Brown, Dubuque, Iowa, 1954).

duration of your listening to someone else's words in a wide variety of situations—conversation, groups, meetings, interviews, and speeches, then add the radio, television, movies, and the telephone, and you will find that it is a staggering amount of time

During speech training, you will listen to fifteen to twenty more speeches in your speech class than you will deliver. As you go through life, you will probably spend about the same proportion of your time as a listener, unless you are especially active as a speaker. The point is that on any realistic balancing of values, listening deserves much more attention than it normally receives. And the rewards of good listening are far too great to be ignored. Furthermore, effective listening is too complex and difficult to be taken for granted. To analyze your own listening habits, to learn the requirements for good listening, and to master them through practice are goals that deserve your consistent effort.

Good listening starts with an attitude of wanting to participate fully in the communicative situation. A proper mental attitude consists of a desire to listen and get as much as possible out of what is being said, a positive rather than a negative frame of mind, an understanding approach to things and to people, that is, an approach in which there is a complete willingness to put yourself in the position of the speaker and try to understand his message. We spoke of the importance of the "you" attitude which you must have as a speaker. Listeners, too, must not be self-centered, for good listening demands an active interest in others and in their ideas, feelings, and points of view. Such an attitude is based upon an eagerness to expand one's own life by sharing the experiences and thoughts of others.

## RESPONSIBILITY FOR LISTENING

As a listener you have at least three kinds of responsibility to the *speaker*, to the *other listeners*, and to *yourself*. Although these can be considered separately, a speaking situation must be

regarded as an indissoluble whole wherein speaker, listener, and occasion form a complete social event. A speaking situation does not consist of an abstract throwing of words into space by one individual and a passive attempt by another to decide whether he should really become a part of the event and "tune in" on the speaker. It is not, however, uncommon for members of an audience to sit with "chips on their shoulders" and chins sticking out, wearing an air of "Try and penetrate me if you can, Mr. Speaker. This is *your* show and *your* responsibility to interest me if you can." To place the *full* responsibility on the speaker in this way not only makes unrealistic demands on his skill and ability but certainly denies to the listener the full benefit that he should receive from the speaker's message. Neither listener nor speaker can avoid responsibility by shifting it wholly to the other.

It is a curious perversion of judgment to believe that the full responsibility for communication rests wholly on the communicator. We do not make this error with respect to reading. Most of us are accustomed to concentrate when we study from books, to underline key passages, and to look up difficult words in a dictionary so that we can understand the writer's meaning and intent. But the same careful readers may be observed sitting apathetically in an audience, refusing to make any effort to follow the speaker and excusing themselves with the plea that he was "dull" or the topic was "difficult." When Boswell made a similar complaint to Dr. Samuel Johnson about a book, he was sternly admonished, "Sir, read it again." Since it is usually impossible to "hear again" a dull or difficult speech, the obvious course to follow is to listen so carefully that it will be understood while it is being spoken.

The responsibility to other listeners becomes obvious when we examine what happens as a result of bad listening. The listening function is being completely denied when a member of the audience reads, writes, exchanges notes with a neighbor, thinks about subjects far removed, or slumps into vacant daydreaming. To be thus physically present but to make it patently evident that you are actively avoiding even the appearance of listening is the worst offense you can commit against a speaker. It is more than grossly

impolite, it is an assault on the fundamentals of the communicative situation. The obviously inattentive listener is advertising his indifference and even suggesting contempt for the speaker. Furthermore, he affects the members of the audience around him so that their attention is drawn from the speaker to the inattentive listener's withdrawal from the social scene. Any such action may be so infectious that it affects the whole group, destroying completely the mutual respect that speaker and audience should have for each other.

Some listeners are conscious of this social responsibility to the group and therefore "pretend" to listen. This can be done by giving every physical appearance of close attention when in reality the mind may be occupied with problems or pleasures wholly apart from the speaker's message. Such conduct is no liability to the group. The real loss is to the one who does not listen, for he has failed to derive any values from the speaking situation and might better have spent his time elsewhere.

## VALUES OF GOOD LISTENING

Apart from the specific advantages to be gained by listening attentively in a given situation, a good listener will find much broader values awaiting him. One who has cultivated good listening habits finds himself accumulating all sorts of knowledge and useful information. Furthermore, he is usually well liked by his associates. A pleasant, attentive, active manner which shows interest in the person speaking induces the speaker to open up and confide in the listener. Leaders in business, government, and the armed forces have learned the value of listening as a management tool and as a channel to executive success. Top-level executives today know that the people who work for them have a great store of experience and judgment which can best be tapped by listening to them. Such men as Generals George C. Marshall and Carl Spaatz, President Dwight D. Eisenhower, and Charles E. Wilson and Henry Ford II

know the value of good staff work. They benefit from the thinking of their subordinates and win the loyalty of their colleagues by respecting their judgment. *They are good listeners.* To listen well is, in effect, to mobilize for one's own use the accumulated knowledge and experience of others

One of Calvin Coolidge's biographers wrote that he "was Northampton's champion listener. Listened his way into all the offices the town would give him." Of Charles Schwab, steel executive, Merle Crowell wrote, "Without saying a word, Mr. Schwab can flatter more than any man I ever met. Listening, to him, is an instinct as well as a rare charm. Whoever talks to him, be he day laborer or financier, faces a man who hearkens gravely, attentively, eye to eye, until the speaker is quite done."

In *From Many Lands* Louis Adamic gives us another excellent description of a good listener in the form of an immigrant laborer who had learned to appreciate people:

Everything interests him. As one talks to him he has a listening look about him, as though his ears were standing up. He is one of the best listeners I know—a rare quality in people who are also good talkers. His body is poised to catch every word and sound. Now and then his entire body seems concentrated in the pupils of his eyes. He listens with his head slightly tilted down, his eyes lifted wide, waiting, evoking and absorbing your words and meaning. And when he talks all of him appears to be thinking, speaking, responding. Yet his manner is not compulsive, it is inviting. While not egoless, the man is humble. He conveys to you his vitality, draws you to his quest.

You can well develop the qualities of a good listener as a philosophy of life and in so doing be both a more humane person and one more likely to succeed.

Another advantage of good listening, one which we tend to lose sight of, is that it makes us better speakers. As we pay more and more attention to the speaking of others, we almost instinctively (if not consciously) evaluate the speakers and sift good speaking from bad. The rules and principles of effective speaking thus become more and more a part of our personal equipment. This is

especially evident in a speech class in which you are an active participant as a listener and critic. The listening part of your class-work goes a long way toward making you a better speaker.

Attentive listening in meetings and conferences also places you in a better position to contribute your own remarks and properly adapt them to what has been said. As a participant in a meeting, you owe it both to the group and to yourself to be an active listener as a part of being a good member of the group.

In an actual speaking situation good listening provides these specific values:

- 1 It stimulates *better communication* from the speaker
- 2 It contributes to and promotes a better total *group response*
- 3 It helps the listener *enjoy* what he hears
- 4 It assists *understanding*
- 5 It enables the listener to *respond* to what is said

The achievement of these values can be facilitated if we analyze and solve the problems of communication that are at the root of poor listening.

## BARRIERS TO EFFECTIVE LISTENING

If the communicative situation were as simple as transmitting a telegraph signal, which is received exactly as sent, we would not need to pause and consider the conditions that create barriers. The telegraph operator has such barriers as weather, distance, and mechanical breakdowns of his transmitter to deal with. But these are much less complicated than the human mind, social environment, social attitudes, and other factors, all of which create barriers among people. As complex as our machines and electronic devices are, they are relatively simple when compared to the combination of factors that make up our relations with one another. The factors that affect our ability to communicate and to listen and that therefore form barriers are as follows:



Rate of ability to listen  
Position or status of speaker and listener  
Prestige level of speaker and listener  
Background and environment  
Attitude prejudices and beliefs  
Preoccupation with self  
Language  
Physical conditions  
Lack of perspective  
Daydreaming

**Rate of Ability to Listen.** The average person speaks at a rate of about 125 to 160 words a minute. It takes far less time to think than it does to speak. It has been estimated that we can think about four times as fast as we can speak, or at the rate of about 500 words a minute. For listeners, then, there is a margin over speakers of about 350 words of extra thinking time each minute. This excess time forms one of the major barriers to effective listening. What do we do with this time? If we use it for better listening, it can be a tremendous asset, otherwise, the very existence of excess time permits us to "wander away" from the speaker. If we are listening attentively when he starts to speak, we find that there is time for other thoughts to creep in. Then we "snap out of it" and focus on the speaker, but we soon find again that we can follow him all right and still use the time on other thoughts. Each time we "wander away" and come back to the speaker, we find it more difficult to "tune in" and to understand him. We must, therefore, use this time constructively to watch the speaker, observe his manner and expression, and constantly analyze what he is saying. This barrier can thus be turned into an asset for the listener.

**Status of Speaker vis-à-vis Listener.** Frequently we are told that the good speaker will adapt his remarks to his listeners and "talk on the level of the audience." It was said that Lincoln was always able to achieve this as a speaker, even after he became President and occupied a position high above that of his listeners.

This is a rare quality among speakers that always makes listening easier and more pleasant. But all too frequently the speaker occupies a position either above or so far different from that of the listener that the very relationship forms a barrier. This is more often true of interpersonal communication perhaps than of public speaking situations. When a supervisor talks to a worker, a vice-president to a staff official, a teacher to a student, an older person to a younger, and in countless other relationships speaker and listener are in widely different positions. In these situations, the responsibility for adaptation rests more upon the speaker than upon the listener. But the listener *wants to understand* what is said. He should therefore try to "bridge the gap" between the speaker and himself by trying to interpret what is said in the light of the speaker's position in relation to his own. Frequently the position of the speaker will induce greater respect from the listener and therefore better listening. However, the occasional tendency among listeners to resent or misunderstand the speaker's position should be guarded against, lest this barrier seriously interfere with good listening.

**Prestige Levels of Speaker and Listener.** Frequently the position of the speaker will determine your regard for him. In addition to position, other factors or characteristics may cause you to respect his prestige. Manner, bearing, and appearance, for example, are some of the personal attributes that contribute to an individual's prestige. When we respect a person, we tend to listen more attentively. But occasionally we allow ourselves to think too much of the speaker as a person, and thus we think too little about what he is saying.

On the other hand, if a listener develops a feeling of personal superiority over the speaker, an unfortunate condition is created, which may lead to a belief that everything the speaker says is wrong. This can occur, for example, when a listener feels so strongly about his political or religious beliefs that he is contemptuous of anything said by a person of opposite, or different, beliefs. Sometimes such a condition results from a subjective concentration on one's own ideas and feelings to the complete exclusion of other points of view. Such a listener may be exhibiting a habitual contentiousness which meets every expression by another individual

What has this speaker forgotten?



*The appeal that this speaker is making for donations to the Red Cross is undoubtedly sincere and factually accurate. But he seems to have overlooked his responsibility to make the speech interesting and vivid to his audience—as their facial expressions indicate all too clearly. His listeners will forget the speech—but they will remember the speaker!*

become so absorbed that he quickly forgets his own problems. We should not allow our self-concern to stand in the way of good listening.

**Language.** Occasionally we find someone who refuses to listen to a speaker because "he's not talking my language." Such a criticism may mean that the speaker's ideas and total point of view are not in agreement with the listener's, or it may mean simply that the listener finds it difficult to understand the language used. This misunderstanding may apply in individual words, to terms, to the way that sentences are put together, and to concepts. If a speaker makes no attempt to use language adapted to the listener, fails to define his terms, or perhaps talks in technical jargon, it may be impossible for the listener to understand, no matter how attentive he may be. In such a situation, the best the listener can do is to try to piece together the meaning by rephrasing the speaker's points and relating what is obscure to what he can understand.

Another language difficulty occurs when the listener understands one meaning of a word and the speaker intends another. The word *cheap*, for example, can mean both low in price and petty, vulgar, or otherwise unattractive. As listeners, we must be careful to distinguish the speaker's intended meaning and not permit a different meaning to create a barrier to understanding. Vague words such as *liberty* and *fairness* may be used in a context so general that the listener has to try to penetrate the more precise meaning of the word in order to understand fully what the speaker has said. By becoming better students of language, we will be better equipped to understand and discern the meaning that the speaker intends to convey.

**Physical Conditions.** Of all the barriers to listening, those due to physical conditions are perhaps easiest to remedy. Usually this means that the listener should do whatever is necessary to compensate for physical distractions. The distraction may not be easily removed, but generally it can be overcome. Outside noises can be reduced by closing a door or window, the listener can move closer to a speaker who is not speaking loud enough, or the listener can sit up alertly and focus his attention to the fullest. *Concentration*

is the essence of good listening, especially when poor conditions exist.

The listener himself sometimes contributes to the physical situation by equipping himself with materials for note taking, which may distract both him and the speaker. It may sometimes be necessary, for certain reasons, to take notes, but it is a mistake to assume that constant note taking is good listening. We become so absorbed in the mechanics of taking notes that the dominant objective is to concentrate on the notes rather than on the speaker and his message. Usually you will take away more from the speaking situation if you listen for main ideas and make notes about them after the talk is over.

**Lack of Perspective.** A listener's lack of perspective, a common barrier to effective listening, might be characterized by the popular aphorism "He is unable to see the forest for the trees." From time to time our preoccupation with details becomes so dominant that we lose sight of the whole. In listening, this error may take several forms. It occurs when we listen for minor points of evidence solely for the purpose of refuting what is said. It occurs, too, when our attention is focused on the speaker as a person, or on the chairman, or on other physical conditions, so that appearance, clothes, or manner becomes the dominant consideration as we pretend to listen. In such a listening mood, we are sometimes guilty of concentrating rather on the speaker than on his argument, and we address our thoughts to a personal—that is, *ad hominem*—attack.

Perhaps the greatest barrier to perspective is caused by concentrating on facts and supporting details to the exclusion from our attention of the speaker's main points and basic purpose. Usually, facts are used in the form of examples, cases, stories, figures, and comparisons in order to make a point clear or persuasive. True, good listeners always want to hear the facts in order to try to understand or accept the main idea, but they apply their attention to the details not because of an interest in the details per se but in order to aid their understanding of the main idea.

**Daydreaming.** The barrier of daydreaming is involved in many of the other typical habits of bad listening that we have already

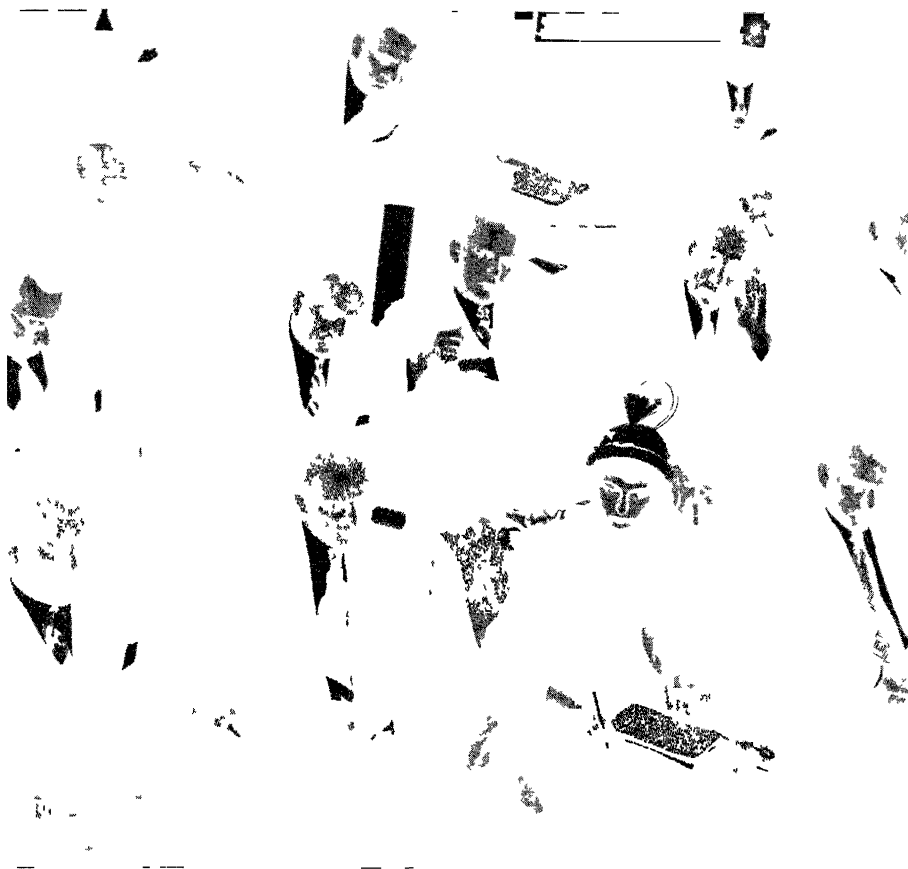
discussed. For this very reason it deserves special mention. For example, we go to a speech just to be present, knowing that we can use the time to think about other things, we give overt attention while our thoughts are elsewhere. Or we think we are paying attention but we are using the extra time we have as listeners for reverie and retrospection. Again, in informal situations, such as conversations, group discussions, meetings, or conferences, we let the others talk it out while we think about more pleasant things. Instead of listening to instructions from a superior, we feel that we already know enough about the subject, that we can think about a coming fishing trip or a social event. In the end we have to go back to him to hear the instructions again. To strengthen our determination not to daydream we must recognize that we are hurting primarily ourselves by not getting as much from the speaker as we might.

## A PROGRAM FOR BETTER LISTENING

It is frequently estimated that your listening ability can be improved at least twenty-five percent, and usually much more, by observing some of the suggestions made above for eliminating the barriers to effective listening. *Attitude* is probably the primary requisite. If you have a real desire to listen, you will probably observe all the cautions noted in this chapter with very little conscious attention to them. But it may be well to make some of the cautions more concrete by listing a series of specific steps leading to better listening.

**Before the Speech.** Anticipate the occasion, whether it be a speech, interview, or conference, and have a clear understanding of why you are present. Then give some thought to the speaker, his position, his prestige value, and his background, and relate these to his message. Anticipate broadly—and tentatively—what his position regarding the message may be. Review your own experience and background in relation to the message, and try to deter-

## Listeners are not alike . . .



*A close-up of the audience shown on page 7 might look like this. And here we can see vividly the individual differences in reaction. A speaker must never allow the term "audience" to mislead him into thinking that it is a homogeneous group. Its members think as individuals and react as individuals. Some of the individuals in this picture are stirred, others are thinking about the speech, still others are thinking of something far away from the speech and the speaker.*

mine how it will fit into your own thinking and values. Maybe you'll want to do some reading on the subject. The point is that you'll go into the listening situation "conditioned" to get the most out of it.

**During the Speech.** Seat yourself close enough to the speaker so that you can hear him without strain, concentrate on him and his message, not on yourself and your own personal problems and prejudices, try to avoid distractions and daydreaming.

*Listen for a statement of purpose or main theme* It is essential that you know what the speaker is trying to accomplish. A good speaker will usually help you grasp and understand the key idea around which his speech is built. If he does not, your job as a listener is more difficult. In a well-organized speech, the purpose will often be made clear in the introduction or in the opening of the main development of the speech. And the main ideas will usually be used to enforce or clarify the purpose. The art of listening *begins* with an appraisal of the speakers' purpose, which should be kept in mind and possibly amended as the speech progresses.

*Determine the significance of the purpose in relation to your own knowledge and beliefs* If the speaker is explaining or presenting new information, how does this compare with what you already know? How useful is it to you? If it is a controversial point of view, how does it fit into your own convictions and beliefs? Whatever he is saying is useful only as it is related to you. Even if his subject is one of which you are totally ignorant, you will want to fit it into your future needs and possible use.

*Listen for main ideas* If the speaker is clear and direct, he will usually first state his main points, then develop them. But he may choose to present facts and supporting material from which he infers his main ideas, so that you as a listener will help formulate them with him. In either case, good listening demands that you understand what these main ideas are and how they fit into the pattern of his total theme or purpose. While doing this, you will of course be concerned with the facts and evidence which prove or clarify his ideas. You will discern whether such facts really prove the speaker's point, whether he makes unsupported asser-



tions, or whether the point is obviously prejudiced or charged with emotional feeling. You will also weigh his points in relation to your own thinking on the subject, trying, however, to control your own prejudices and feelings.

*Supplement the speaker's materials with your own.* We have pointed out that you have some "extra" time as a listener which you can use to review your thoughts and experiences on the point the speaker is making. You may recall something you have read or an experience you have had, all of which will enrich your ability to appreciate and to understand the speaker's point. Such extra thinking is quite the opposite of daydreaming.

Actually you should find yourself delivering a supplementary address to yourself along parallel lines with the speech. How elaborately you do this will depend, of course, upon your general intellectual quickness and the amount of information you already have on the subject. But whether you do this well or poorly for a specific speech, you should habituate yourself to this practice as a means of entering fully, actively, and personally into the speaker-audience relationship.

*Evaluate what you hear.* As you develop more critical judgment through closer listening, you will want to place values on the speaker's purpose, his main ideas, his reasoning, and his facts and evidence. Do they all add up to a sound point of view? Is this a logical conclusion to be made? Will it affect your future thinking on the subject? Is the information or instruction clear and useful to you? This does not mean that we want to develop an attitude of doubt and skepticism about all that we hear. It does mean that we want to use sound judgment and clear thinking when we listen to a speaker.

**After the Speech.** *Summarize and review what you have heard.* The speech ought to leave some permanent residue in your mind. Every new idea, fact, or attitude that you assimilate requires a certain amount of readjustment of what you previously believed. The process of education consists largely of the intelligent adaptation of new information and points of view.

Acquiring the habit of reviewing the ideas a speaker has pre-

sented offers a sound standard for evaluating the real worth of the speech. Sometimes the charm of the speaker's personality may persuade you to attach more significance to his ideas than they really deserve. The need for distinguishing between the immediate and the lasting effects of a speaker's words led Senator William Edgar Borah to refuse to listen to the "Fireside Chats" of President Franklin D. Roosevelt. Borah insisted that the charm of the President's delivery tended to mislead the judgment of the listener. He preferred to read the speeches in newspapers so that he could concentrate purely on the actual merit of the ideas. This, of course, was an extreme case of avoiding personal influence. Yet each of us can benefit from a few moments of reflection after a speech or a discussion with others who have heard it.

**Ten Basic Rules of Good Listening.** From these considerations we may derive the following rules of good listening:

- 1 Prepare for listening by anticipating the message
- 2 Develop a positive attitude toward speaker and message
- 3 Be physically alert, sit up, look at the speaker
- 4 Be objective, don't let your prejudices interfere
- 5 Look for the speaker's purpose
- 6 Follow the main ideas, noting transitions and summaries
- 7 Compare the speaker's purpose and ideas with your own
- 8 Evaluate facts and opinions
- 9 Evaluate the speaker's total effectiveness
- 10 Relate what you've heard to your future thinking and action

## CONCLUSION

We have said a great deal in this chapter about listening, which appears to be a comparatively simple process but is in reality, as we have seen, extremely complex, involving all the factors of human behavior and relationships that make the whole process of communication anything but simple. We have tried to point out the values to be gained from improving your listening—values of better

enjoyment, better understanding, and a better total contribution to the group situation. In order to set about to improve your listening, you must understand the barriers and attempt to eliminate them as you develop a proper attitude, avoid prejudices, listen objectively, take advantage of the discrepancy between listening rate and speaking rate, and understand the speaker's language. Then put to work all the basic principles, which add up largely to the total effort you make to project yourself as fully as possible toward an appreciation and understanding of the speaker and his message.

## EXERCISES

### FOR CLASS DISCUSSION

1 To what extent should an audience feel compelled to give a speaker an attentive hearing? Is it almost entirely the speaker's responsibility to interest the audience and thereby achieve good listening?

2 What is your reaction to the listening barrier created by your ability to listen four times faster than a person can speak? What do you do with this extra time when you listen?

3 We all hear speeches occasionally that are not worth the time we spend listening to them. What kind of listening should you manifest in this situation?

4 What are the values of each of the following in making you want to listen to a speaker?

Direct eye contact

Attitude of sincerity

Clear organization of main points

Use of concrete supporting material

Use of other factors of attention

Good voice

Good bodily activity and gesture

- Use of variety in voice
- Thoughtful consideration of topic
- Use of common-ground approach
- Consideration for audience point of view

5 Prepare to participate in a debate in class on whether it is primarily the speaker's or the listener's responsibility to ensure good listening.

#### FOR WRITING OR SPEAKING PROJECTS

1. Attend some speaking occasion for the purpose of observing the listening habits of those in attendance. Make a report on your observations, including such items as (a) the degree to which the audience in general gave the speaker close attention, (b) the extent to which people appeared to listen for a time and then failed to do so, (c) your classification of the listeners as good or bad.

2 Write a few paragraphs analyzing and evaluating yourself as a listener. Point out in what way you think you are a good listener, listing your assets, then list your liabilities as a listener. Which barrier seems most to affect your listening?

3 While listening to a speaker, try to remember the main ideas of his speech as he progresses. After you go home, write down the main ideas and the specific purpose, and construct a brief outline of his speech. To what extent did transitions, summaries, and the use of the direct and indirect methods of development influence the speaker's clarity?

4 Write a brief analysis of the question of the speaker's responsibility versus the listener's responsibility for bringing about good listening.

5 What is your reaction to this statement in this chapter "Actually you should find yourself delivering a supplementary address to yourself along parallel lines with the speech"? Write a few paragraphs about how you might utilize this concept, including such considerations as (a) the extent to which you would give greater emphasis to the speaker's ideas, (b) how you might supple-

ment his supporting material, and (c) the degree to which you accept, reject, or understand his ideas

6 Select some outstanding and successful person. Analyze the factors contributing to his success and plan to present them briefly to the class, emphasizing his qualities as a listener

7 Prepare a two-minute speech for the class on the value that listening offers in the management of people

8 Discuss the subject of listening barriers with the class, singling out one barrier in particular for comment and examples

9 In a recent speech you have heard, at what point did the speaker seem to have best audience attention? When did the audience display emotional tension or laughter? Comment on what the speaker was doing at these times from the standpoint of both his content and his delivery



PART II

DEVELOPING  
*Communicative*  
SPEECH





## THE SPEAKER'S PREPARATION

**T**HROUGH the ages, speakers have been looking for some substitute for hard work and preparation, some magic formula for success. Such pursuit is as vain as looking for the pot of gold at the end of the rainbow. There is no formula other than the careful and systematic application of all the steps that make up the process of speech preparation. And, through the ages, all great speakers have found this to be true, they have accepted the fact that there is no substitute for preparation, no substitute for hard work. Nevertheless, many speech students still grope for a mysterious nostrum that will make them effective, or, failing this, they take refuge in the excuse that they are not born speakers.

No quest could be more futile and no excuse more unnecessary. The evidence is overwhelmingly in favor of hard work and preparation as the surest means to success as a speaker. The record is filled with examples from the lives of outstanding speakers that show diligence and perseverance in their efforts to develop their speaking ability. William Jennings Bryan is one such example. Although he was a poor speaker when he entered college, he grew to be one of America's outstanding speakers. He would go out to an open field and practice his speeches standing on an old tree stump in a cow pasture. After graduation he educated himself rigorously on the function of money in our economy and seized every opportunity to express his ideas to community audiences.

After years of effort he finally developed the power that made him a truly great orator

~~A speech is a significant event~~ It is an occasion on which your ideas, beliefs, attitudes, and personality are projected, emphasized, and brought into the central focus of attention of your listeners. While you are speaking, you cease to be simply a component part of the social scene and become, instead, the center around which it is organized. It is inevitable that, as a result of your position, opinions concerning your ability and general social qualities, as well as your ideas, will become more definitely formulated in the minds of all those who hear you speak. Obviously, such a position merits careful thought and preparation.

Although the presentation of a speech is important, there is no reason to think of it as a strange or mysterious kind of challenge. It calls merely for an organized, continuous, coherent, and public adaptation of the best kind of talking you have been accustomed to employ in private conversation. Your speech cannot be constructed of information, ideas, or convictions that you do not possess; it must be planned to utilize the resources you have or can acquire. You should not think of it as a "performance," for which you must write a dramatic script and in which you enact the principal role. On the contrary, a speech calls for your best endeavor to represent *yourself*, as naturally as possible, to a larger number of auditors than you are accustomed to addressing in conversational talk.

## PREPARATION: MENTAL ATTITUDE

We have already mentioned several times the importance of a proper attitude in approaching a speech situation. There is probably nothing that will contribute more to an attitude of confidence in one's ability to communicate a message than the feeling of being prepared. In our efforts to achieve assurance and confidence while making a speech, preparation may well play the most important

part As we have noted, it is entirely natural that you should approach your presentation of a speech with some concern for its success You want to do a good job, you are going to be observed by others, the success of your speech means a lot to you There is no speaker who does not wonder how his hearers are going to react to his remarks In like manner, the actor approaches the first act of a play, the sprinter anticipates the crack of the starting gun, and the graduate seeks his first important job interview, all feel the same concern for the success of their ventures This concern is usually manifested by a certain amount of nervous tension which can do us good or harm, depending, much of the time, on whether we feel that we are adequately prepared

**Preparation and Nervous Energy.** It is quite generally agreed that the nervous energy an individual builds up in anticipating an event in which he will participate is, when it is directed into the proper channels, one of his most important assets The chief factor in making it an asset is the feeling of proper preparation The speaker who knows what he wants to say and how he wants to say it, the actor who knows his lines and cues, the sprinter who feels that he is in top physical condition, the college graduate who feels he is qualified and knows what he wants to say—all will approach the “event” in a confident manner Their natural nervous energy will be directed toward an enthusiastic, animated, sincere effort to do their best It is this feeling of being prepared, coupled with the natural “keyed up” reaction, that brings about the best prospect of success.

But if the speaker, actor, sprinter, or job seeker sees the event draw near and realizes that he has not taken all the steps he can to meet it adequately, he begins to raise questions as to whether he can succeed How shall I start? What do I really want to say? Will they like this point? *Why didn't I start thinking about this a week or a month ago?* It is inevitable that the nervous energy that is good for us when properly controlled then becomes a handicap and that “worries” develop This worrying immediately affects our nervous system and our physical actions to such an extent that we begin to

doubt our ability to make a speech. As in other matters, an ounce of prevention is worth a pound of cure, and, in this case, the "prevention" lies in preparation.

**Preparation and Confidence.** It behooves us, then, to consider some basic principles of preparation, which will serve to give us the feeling of confidence we want. What is adequate preparation for speaking? We shall soon see that there is a definite system of preparation that we should follow and that it involves a specific series of steps. But before we do this, let us firmly fix these principles and suggestions in our minds.

1 *Start your preparation early.* As soon as you know you will have to make a speech, start to plan it. Think about your speech in terms of the occasion, the audience, the subject, the general purpose of your speech, and the specific purpose. You do not necessarily have to sit down at a desk to do this. Think about your speech as you walk around, as you eat, as you talk to friends. The important thing to remember is that a speech grows slowly. It must gradually become a part of you and your thinking. You must become saturated with its ideas and its purpose. Speaking is your whole self conveying a message to others. It is not a mechanical presentation of words tacked on externally. The more gradual the process of building and developing your ideas, the more sincerely and effectively will you convey these ideas.

Remember, too, that a short speech does not necessarily require less time for preparation than a long one. Often the reverse is true. A program chairman once asked Woodrow Wilson to make a speech at a future meeting of his club. He asked Wilson how long in advance he would like to be informed of the precise date for the speech. Wilson replied, "If you want a ten-minute speech, I'd like two weeks' time to prepare, if you'll allow me thirty minutes for the speech, I can prepare it in about a week, and if you merely want me to come over and talk for an hour or two, just call me up five minutes before the luncheon." Consider, too, the incident of the preacher who told his congregation, "You'll have to excuse my long sermon this morning, I didn't have time to make it short."

It takes time to prepare a good short speech. Start your preparation *early*.

2 *Spread your preparation over the full time available* Once you begin your preparation, be sure to spread it over as much time as you have available. You cannot anticipate the exact time required for each of the steps, for this will vary from one speech to another. But, if you ascertain the approximate total number of hours you have to spend, try to distribute this time over all the days from the time you start preparing until the speech is given. And keep in mind that after you have completed the formal preparation, you will need several days for the speech gradually to become a part of your natural speaking manner. Then think it over for a few minutes at a time as frequently as you can. This "saturation" process should be continuous.

3 *Work on all the steps in the preparation process* One step in preparation may take only a few minutes, another several hours. If you are speaking on a subject with which you are familiar, which is a part of your background, you may need to spend little or no time in looking up material. But you must not overlook the gathering of material completely, for you will need to give some thought to just what part of your background material will be best suited for the speech. Even though you may feel that you have a clear idea of the arrangement and sequence, you will need some time to put an outline on paper. You may be so familiar with the subject and so confident of your background that you will not require much oral practice. But, in making decisions as to how much time you will spend on each step, you must consider all the steps. Do not skip any.

4 *Plan to spend enough total time* Several factors will affect the total time needed to prepare a speech. The importance and general nature of the occasion may be the major considerations. We want to do a successful job every time we speak, but it would be unrealistic to say that all occasions are of equal importance. Other factors that will naturally affect your preparation time are your background of knowledge and experience in relation to the subject, the nature of the subject, its complexity, and its scope, the specific purpose to be achieved, your own experience as a speaker, the nature of the audience, special considerations, for example, the presence in the audience of someone whose opinion you value especially.

There is no formula that prescribes the amount of time needed for the total preparation. You must feel your way, and gradually you will arrive at the method which best fits you as an individual and is flexible enough to be adapted to each situation. Remember that thorough preparation is probably the most important key to confidence. This means that you should start early, spread your preparation time, prepare all the steps in the process, and plan to spend enough total time. The observance of all these suggestions will give you a mental attitude of confidence and a desire to put your best foot forward in accomplishing your speech objectives.

### THE TOTAL PROCESS OF PREPARING A SPEECH

We can now direct our attention to the total process of preparing a speech, from the time we first know we are going to speak until we greet the audience and begin to express our thoughts. The following is a list of the specific steps in preparation. The suggestions we have just discussed apply to these steps, and you should develop a systematic method for covering all of them in preparing your speeches.

#### STEPS IN PREPARING A SPEECH

<i>Major Areas</i>	<i>Specific Steps</i>	
Planning	1 Choosing the speech topic	(pp 103-108)
	2 Analyzing the audience and occasion	(pp 108-110)
	3 Formulating the purpose	(pp 114-121)
	4 Gathering the materials	(pp. 137-157)
Organizing	5 Stating the main ideas	(pp 161-165)
	6 Determining the organizational pattern	(pp 166-176)
	7 Constructing the outline	(pp 176-186)
	8 Phrasing the introduction and conclusion	(pp 171-176)

Developing	9	Developing the ideas	(pp 190-210)
	10	Using visual aids	(pp 213-231)
Extemporizing	11	Perfecting the wording and style	(pp 62-69)
	12	Practicing the speech aloud	(pp 49-51)

The first two of these steps are treated in the remainder of this chapter, later steps are treated in other chapters

## CHOOSING THE SPEECH TOPIC

What are you going to talk about? This question plagues many speakers, especially the inexperienced. The greatest mistake many of us make, however, is that of postponing the decision on a topic so long that it necessarily leaves less time than we should have for preparation. Keeping in mind the suggestions in the following paragraphs, try to develop a habit of *deciding on your topic as soon as possible after you know you are to speak*.

Frequently the occasion naturally gives rise to a certain topic, or you are asked to speak on a specific subject. Then this step in speech preparation is decided for you. But in your speech class you will probably be given the responsibility of choosing a topic. It is not uncommon to find individuals who insist that they cannot find a suitable subject. Usually they want to put off the job of planning and preparing the speech, hoping that some happy inspiration will come along and bring them the "ideal" topic.

If you find yourself in this situation, it may be because you are really trying to find a ready-made speech, which is indeed a rarity. The belief that you just cannot find a topic—an unfounded belief for anyone—leads to a defeatist attitude. If you stop to analyze all your experiences, reading, education, attitudes, and feelings, you will realize that you have a dozen potential topics right at your fingertips: campus, local, and national political issues, the international situation, your hobby, such as woodworking, unusual

places you have visited, your belief in some of the finer things in life

"But," you may retort, "I don't know enough about any of them to make a speech." There is the nub of the matter. The speaker who thinks that he is having trouble finding a speech topic is really pursuing the futile search for the ready-made speech. He wants to reach into his mind, as though it were a filing cabinet, and draw out a speech fully prepared. He tries one topic after another, only to discard each in turn because he does not know enough about it.

It is well to remember that the purpose of education is to expand the mind, not to teach it to feed on itself. The topics about which you know very little are often those that merit your time and attention. Although the chief principle of topic selection is that you should talk on familiar subjects about which you have strong feelings and beliefs, nevertheless you must recognize that, even on familiar subjects, you will need to gather sound materials as a prerequisite for a good speech. Even if you ultimately find that all the material you need is in your own mind, you still need to probe deeply to make this decision, and this inevitably means hard work. Remember, then, when you are searching for a good speech topic, it is a *topic* you are looking for, not a prefabricated speech.

**Some Suggestions for Choosing a Speech Topic.** There is a disciplined and orderly process of deciding which one of possible subjects is most suitable for your speech. The problem is one of selection, not of discovery. The following suggestions should prove helpful.

- 1 *Draw topics from your own interests, convictions, information, and experience.* The primary thing you have to offer to an audience is yourself. The basic approach to topic selection, then, is what *you* think and feel, not what someone else thinks. You are violating this principle if you rephrase the contents of an encyclopedia or magazine article. You are representing someone else's ideas as your own rather than communicating what really means most to you or is best understood by you. Whether your experience has been broad or narrow, exciting or commonplace, it is yours, and you should insist upon it with Shakespeare's humble bravado, "A poor thing,



but mine own " The significant topics for you to use are those that are most representative of yourself

2 *The type of influence you wish to exert, what you wish to count for in the community, and the nature of your fundamental convictions will help to determine the subjects you talk about* Basically this means What do you want to accomplish by this speech? Perhaps your chief purpose is to further public understanding of preventive health measures, to sell real estate, to be elected to a public office, to convey your convictions on world affairs, to improve the general standard of morality Whatever your fundamental purposes may be, it is in them that you will find speech topics that most truly represent what you are and that therefore will be most meaningful to your listeners For it is basic to your success in representing yourself that you give them your own most careful judgments From your purposes in living you can most effectively derive your specific purposes and topics in speaking

3 *The nature of your choice is almost always limited and directed in part by the nature of the audience* Although the instructor in your speech class may give you complete freedom to select your own topic, your choice should be determined in part by the interests and attitudes of your classmates In community situations, the nature of the audience often determines rather definitely the subject matter of the speech A given organization may have as the basis of its existence the continuous study of local politics, another may be interested in growing flowers To choose a *subject* that will *interest* your audience does not necessarily mean that you must adopt a *point of view* that will *please* your audience On the contrary, you may often wish to tell them precisely what they do *not* want to hear that, as tax payers, they should pay higher taxes in order to provide better community recreation facilities, that, as students they should forego vacation periods so that they may better prepare for their professions, that, as responsible members of society, they should spend less on movies in order to have more to give to the Community Chest, that, as drivers, they should understand local traffic regulations Your topic should be selected in part according to the knowledge and interests of the audience and in part

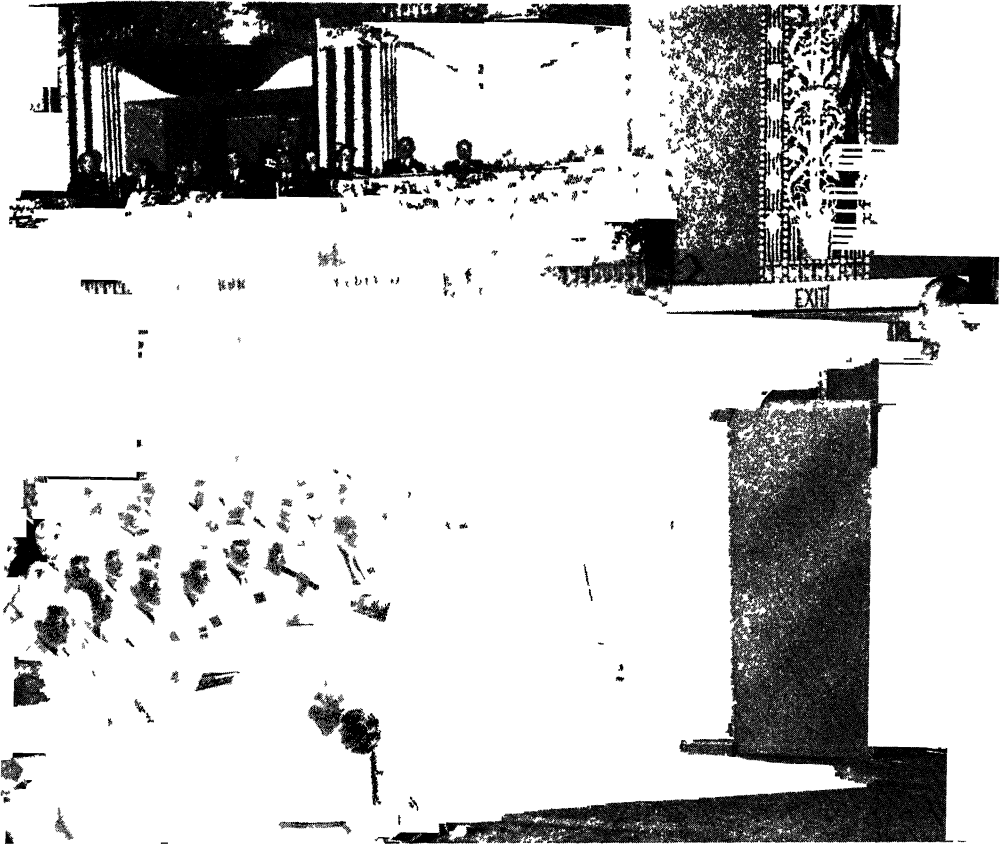
according to its ignorance, its errors, and its shortcomings. After all, a chief purpose of speech making is to improve the listeners

4. *The length of the speech will further help determine the nature of your topic* A common error of speakers is to try to speak on a topic too broad to be covered adequately in the time allowed. Remember that after you pick a topic and know your general purpose in speaking, you will narrow it toward the formulation of your *specific purpose*, as we shall see in Chapter 6. One of the factors determining the breadth and scope of the specific purpose is the length of the speech. This in turn should be a major consideration in determining the topic selection.

In a five-minute speech, you could not accomplish much on the broad topic of "Russian-American Relations." If this is your area of interest, start limiting it to a narrower phase, such as "The Mistakes Made at Yalta." The narrowing-down process is a basic part of topic selection, and you will do this progressively until you have arrived at perhaps one key aspect of the subject that you want to discuss. Or, again, you may start with the topic, "What Is Wrong with American Politics?" After some thought, you rephrase it as, "We Need More Direct Representation." That may still be too broad, so it next becomes, "A Plan for Nomination of Presidential Candidates in Direct Primaries." Finally, you may decide that it will be best to develop your facts and opinions in a series of three speeches in order to convince your listeners of the need for a change and the value of your proposal. So you phrase three related topics (and thus solve your problem of topic selection for three successive speeches): "How Presidents Are Nominated", "The Need for Direct Nomination of Presidential Candidates", and "Replacing Party Nominating Conventions with National Adoption of the Nebraska Primary Elections Law."

5. *Accept frankly and willingly the fact that you may have to do some research on the topic you choose* If you feel in a vague and general way that something is wrong with our American political system but are not sure just what it is, your first step should consist of a plan for finding out more about the subject. You may do considerable reading before making up your mind, you may discuss the subject with others, including experts, such as political-

## The effect of the environment . . .



*The physical surroundings, the size and nature of the audience, and the occasion of the meeting all affect the style of the speech. And since the speaker can do little to change these elements, he must modify his style to suit them. The size of the audience here, and the physical distance between audience and speaker, would make an intimate, "folksy" speech altogether inappropriate. But although a degree of formality is called for here, formality is not synonymous with coldness, stiffness, or dullness. A speech can be both formal and stirring.*

science professors, and you may do other kinds of research. When you have done this, you will have made two notable advances: you will have added to your own knowledge and clarity of understanding, and you will have prepared yourself to make a real contribution to the knowledge and thinking of your audience. You have had a great deal of instruction in gathering material in your English composition and other classes. What you have learned in other courses about assembling information will be of direct value in your speech work. Additional suggestions for gathering material are found in Chapter 7.

The ideal speech topic, then, is one that is drawn from your own interests, knowledge, and convictions, all reconsidered in terms of the needs or interests of your audience and fortified by enough special study to strengthen your confidence and your ability to achieve clear understanding and valid conclusions.

## ANALYZING THE AUDIENCE AND OCCASION

Your audience is the specific group of listeners who hear your speech. The occasion may be defined as the specific social context in which the speech is delivered, which includes the audience, the nature of the event, the setting and actual meeting place, other parts of the program, and any other factors giving it special significance. The nature of your audience and occasion will necessarily help shape the development of your projected speech, starting with the question of topic selection and following through other steps of speech preparation, including your specific purpose, main ideas, speech organization, and materials to be used. The entire discussion in later chapters about these and other speech problems is considered in terms of the adaptation of the specific speech principle to the specific audience. We therefore see that audience analysis is a continuing problem.

When you are asked to make a speech in class, you of course

know the nature of your audience, but you will still need to make an analysis in relation to the speech at hand. Normally you will be told the length and the type of speech you are to make and perhaps will be given a specific speech plan to follow. When you are asked to speak to a community audience or club or organization, the procedure is quite similar. Such a speech is initiated by invitation, and you are usually told whether it is to be a special occasion, the approximate length of the speech, how it fits into the rest of the program, and other details. If the speech is part of a campaign for the Community Chest, or for Memorial Day, or for an alumni program, the topic may be suggested by the occasion or perhaps by the nature of the group.

The occasion may have special significance, such as Lincoln's Birthday, Mother's Day, a school commencement, a father-and-son banquet, a presentation of awards, or a sales convention. The audience may consist of the general public, parents, school classmates or friends, business associates, or members of a veterans' organization. The place of the meeting may have a decided influence, too—a church, a beautifully decorated banquet hall, the locker room of a gymnasium, the birthplace of a great man, or a noisy factory. Any special characteristics such as these should be considered in your speech preparation.

Thus, analysis of the audience and occasion is a preliminary planning step in the preparation of your speech that should never be ignored. Many inexperienced speakers prepare their remarks in a vacuum, as though the same thing could be said to any audience on any occasion. As you will find in reading later chapters, this assumption must not be made if one is to become a good speaker. Audiences are complex and audience analysis should be thorough. An audience is complex because people are complex, and it is extremely difficult to discover the composite interests, attitudes, and beliefs of a group of people in relation to your speech topic and purpose. However, this is precisely what audience analysis involves.

Although we usually look for the more obvious factors of age, educational level, occupation, sex, and other conditions in approaching the problem of audience analysis, actually there are more

dynamic factors that may have greater importance in a given situation. Such factors may include religion, politics, or special prejudices or feelings that grow out of the given situation or event. These may have greater influence in gauging audience reaction to your message because they form the active background of the audience's thinking and feeling about the subject. For example, during a Presidential campaign, feelings about politics are so intensified that even friendship may be strained, whereas, in the period between elections, people are willing to discuss politics much more calmly and objectively. The conscientious speaker will give a great deal of thought to these dynamic and immediate factors.

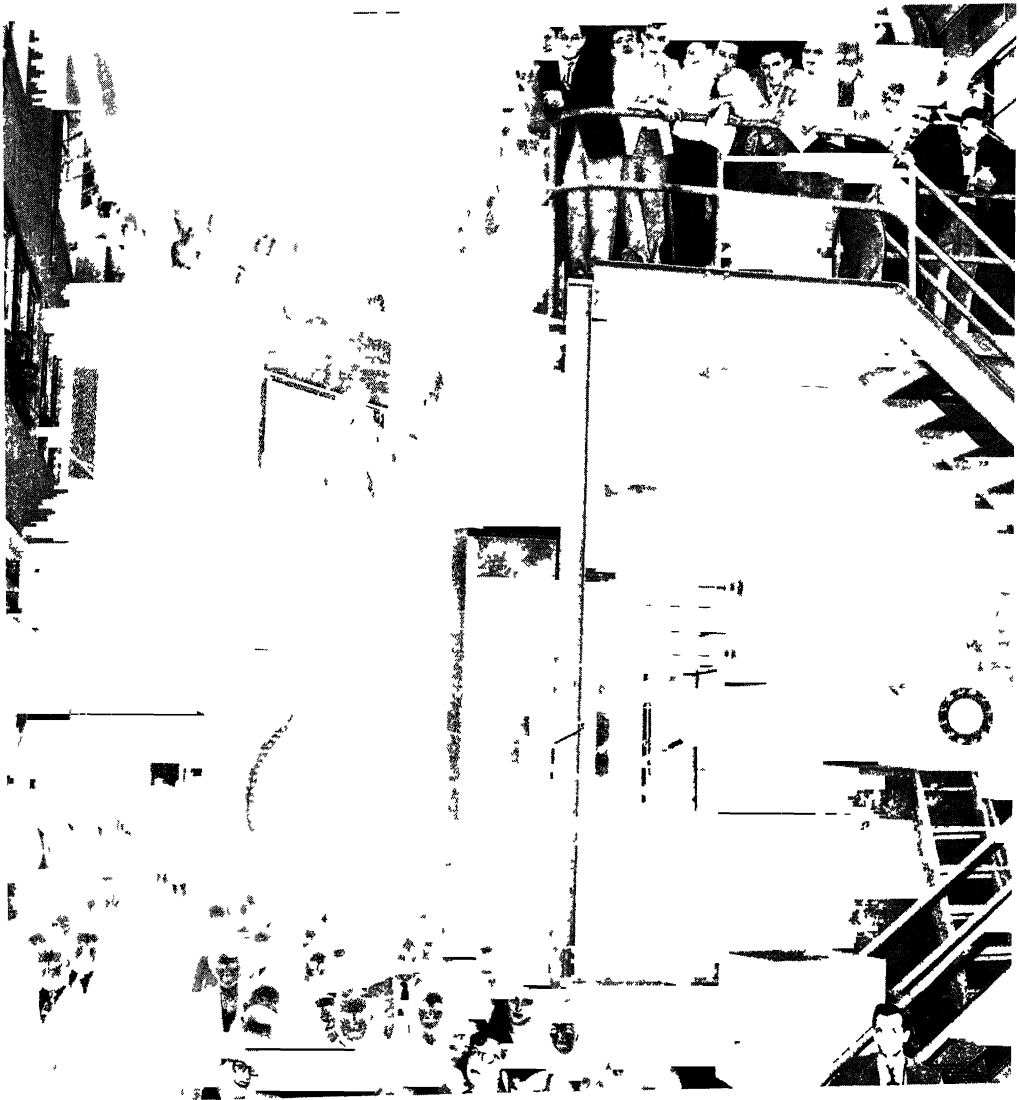
Frequently the program chairman can supply you with valuable information about the occasion and the audience members. He will usually provide you with such details as who will introduce you, whether there will be a question-and-answer period, whether your general purpose should be to inform, persuade, or entertain, whether your talk should be formal or informal in style, and he may make other suggestions regarding the speech development. The chairman may also be able to supply you with special information or facts that you will want to use in the speech, such as statistical data at a meeting concerned with the Red Cross campaign.

It would be difficult to think of any speech situation so completely colorless and indeterminate as not to have some decisive influence upon the nature of the speeches to be presented. Whenever people meet together, it is for some purpose, which the speech should help to accomplish. Clearly it is the first duty of the speaker to find out precisely what the special requirements of the occasion will be, and his minimum aim should be to satisfy them as well as he can.

## CONCLUSION

The preliminary stages of speech preparation involve careful consideration of all the steps in the total process. In the broad area of planning, you must consider your audience and occasion, the

Environments are not alike . . .



*If you were speaking at the dedication of this U S Navy experimental station, how would the environment influence your speech?*

purpose to be accomplished, and the subject or topic on which you will speak. These steps in speech preparation are usually accomplished together, as a unit, then you are ready to decide on the amount of preparing you will do in looking up material. Much depends on the attitude with which you approach the problem, the confidence you feel and can develop, the desire to do a good job, and the willingness to spend the necessary time and effort. As in any other skilled job, it is wise to have an over-all view of what needs to be done and to approach each of the steps systematically as part of one integrated process.

The nature and subject of a speech are determined, at least in part, by the occasion and the audience. In starting your speech plan, first make a careful analysis of these features while selecting your topic, then analyze just why you are making this speech and what it will accomplish for you as a person. Do not expect to find a ready-made speech in an imaginary filing cabinet, but be willing to look up material and to develop and support whatever topic you may select.

By laying a sound foundation of *planning*, you will be ready to proceed to the next steps of organizing and developing your ideas.

## EXERCISES

### FOR CLASS DISCUSSION

1 Preparation has been discussed in this chapter in relation to confidence and nervous energy. What are the principles of preparation that will ensure your building confidence and having proper control of nervous energy?

2 How much time do you think it should take to prepare a five-minute speech? How would you distribute this time over each of the major steps in the preparation process?

3 Which area of preparation do you think will cause you the most difficulty? The least?

4 In your experience in other activities or in developing other



skills, how much of a part did preparation play? Is it logical to compare speech preparation to the training of an athlete? An actor?

5. The criteria for selecting topics show a variety of factors to consider before deciding on a topic for a speech. What is your reaction to these?

#### FOR WRITING OR SPEAKING PROJECTS

1. Make a list of topics for potential speeches. What major area of interest do you have which might be the subject of several speeches?

2. Outline your key ideas about the value of nervous energy to a speaker and prepare to discuss them in class.

3. Describe an example of a speaking situation that you attended in which the speaker showed inadequate or improper analysis of the audience or occasion in the selection of his topic, in his purpose, in the selection of his materials, or in his manner of speaking.

4. Discuss the pros and cons of using a different topic for every speech in class or of making several speeches from one general topic area.

5. Give at least three examples of "limiting" a broad topic in order to arrive at a suitable subject for a brief speech.

## Chapter Six

# SPEECH PURPOSES AND INFLUENCE

**A**T FULTON, MISSOURI, in 1946, Winston Churchill delivered one of the memorable speeches of his career and of the century. In the address, in which he coined the phrase "the Iron Curtain," he warned that because of the Russian danger the disarmament policy of the Western nations after World War II would have to be reversed. In 1951, after General Douglas MacArthur was relieved of his command in the Far East, he spoke to the United States Congress in joint session and expressed the opinion that a much stronger stand must be made against communism in Asia or the Far East would be lost to the Communists—which subsequent events show may prove to be true. In 1858, Abraham Lincoln was nominated by the Republican Party in Illinois as its candidate for the United States Senate. In his acceptance speech he attacked the problem of slavery and the preservation of the Union with the declaration, "A house divided against itself cannot stand" and developed his thesis that although he did not "expect the house to fall," in time the nation must "become all slave or all free." A student in a public-speaking class told his classmates, "I do not see how we in the United States can say to Russia that our democracy is working so long as racial barriers exist in this country. I want to tell you why I, as a Southerner myself, rejoice in the recent Supreme Court decision outlawing segregation in our public schools."

These examples illustrate the principle that a speech must be conceived and built with a clear-cut purpose if it is to have impact and influence on its hearers. A concern, then, of every speaker should be to make his speaking as clearly purposive as possible in relation to the response he desires and the influence he would exert. In the examples cited there were strong inner urges on the part of the speakers to impart very personal convictions in order to direct the thinking, feelings, and action of their audiences. In consequence, their purposiveness stands in distinct contrast to such frequently heard lame expressions as, "They asked me to speak, so I did." Although you may have accepted an invitation to speak merely because a friend or your employer asked you or even because you felt it your duty as a citizen to crusade for a cause or issue, you face the task of defining and developing the general and specific purposes of the actual speech you will deliver. The words *general and specific purposes* will now become increasingly meaningful to you and will become integral aspects of all the speeches you will make.

## THE GENERAL PURPOSES

A good speech should reveal a sense of direction, give a total impression of unity, be free from irrelevancies, and clearly indicate by its materials and elements what kind of speech it is intended to be. Writers in the field of public speaking have long given attention to what may be called the *kinds, types, ends, or purposes* of speeches. Although they do not all classify speeches alike, the tendency has been to group them as *speeches to inform, speeches to persuade, and speeches to entertain*. These will be treated more fully in later chapters. At this time it is important only to outline the distinctions that should guide you in giving to every speech you deliver a clear purpose.

**Speeches to Inform.** The purpose of your speech is to inform if the reaction you seek from your audience is a clearer understand-

ing of your subject matter. Such was the purpose of the student who gave a class speech on the life cycle of the mosquito. Such is the purpose of the professor of physics as he explains the third law of thermodynamics or of the professor of philosophy as he explains Kant's categorical imperative. Students in public-speaking classes and later in life will deliver many speeches that are basically informative. Your speeches to inform may be on such varied subjects as how to clean a clogged carburetor, how to protect oneself from the bites of tropical insects, how to write a good advertisement, the religious beliefs of the ancient Egyptians, how Congressional investigating committees function, how defenses are set against the split-T formation in football, how to detect antiques. Naturally some information will probably be included in every speech you give, regardless of its purpose, but your purpose is to inform *only* if you desire nothing from your audience except to have them say, "I understand."

**Speeches to Persuade.** Speeches to persuade have the very definite purpose of influencing the beliefs, feelings, or actions of those who listen. In them the central goal is to induce the audience to accept and feel deeply about the views of the speaker. The aim of the speech may be merely the securing of intellectual agreement or acceptance of a belief or point of view, again, it may be the arousing of emotional stimulation or feeling, or it may aim at a specific overt action by the audience in response to the speech. Although there is much overlapping among the three responses of mental agreement, emotional stimulation, and action, it is useful and practical to consider speeches to persuade as taking these three separate forms.

Speeches to *convince* aim at changing beliefs and accordingly must be comprised of factual and logical supporting materials. Speeches to *stimulate* attempt to make more meaningful certain convictions already held by the audience, arouse what may be dormant attitudes, elevate the feelings, and inspire the individual anew. Speeches to *actuate* attempt to persuade the audience to take some definite and specific action, and many such speeches depend for the desired result upon both emotional and logical materials. The suc-

cess of the speech to *actuate* is judged in terms of the action that results from it

When the speech to persuade is completed, the audience should say, "I agree with you," "I feel as you do," or "I will do what you say"

**Speeches to Entertain.** Every speech should be interesting, but there is a type of speech that has no purpose other than to entertain. Often such speeches are made at festive dinners and serve much the same function that a vaudeville act or magic performance would. When a Rotary Club, for example, holds its annual Ladies' Night dinner with the stage set for an evening of fun and enjoyment, the speaker of the occasion will endeavor above all else to make his remarks thoroughly enjoyable. The audience is relaxed. It does not wish to be informed or persuaded of anything. It wants simply to be entertained and amused. The speaker's purpose is accomplished when the audience says, "We enjoyed that!"

## THE SPECIFIC PURPOSE

The basic reaction that you want to get from your audience is stated in your general purpose—to inform, to persuade, or to entertain. But the particular and immediate reaction that you seek must be much more precisely formulated in a specific purpose. In other words, *the specific purpose states precisely how you want your audience to react*. Expressed in still different terms, the specific purpose may be expressed in a single sentence which states in terms of the desired audience reaction your *central idea*, or *thesis*, or *dominant theme*.

Sometimes it may not be difficult to develop a specific purpose. If your subject is "How to Read a Road Map," for example, and your general purpose is to inform, you have no problem. In this instance the specific purpose is suggested in your title. But your task of developing a specific purpose will not often be that easy. Let us suppose that your subject is "Contribute to the Red Cross,"

and your general purpose is to persuade. In this instance the matter of a specific purpose will need very careful consideration. Just what do you want your audience to *do*? To contribute—but that is broad, general, and undefined. To give the equivalent of one day's pay—that is better, but when, how, and to whom? To sign the pledge card that will be distributed at the conclusion of your talk—in that case you are aiming your speech at a very precise and definite goal. Your specific purpose, then, is "To persuade the audience to sign the pledge cards I will distribute."

It may be stated categorically that you really cannot begin your actual speech preparation until you have clearly phrased your specific purpose. Certainly you cannot do much beyond the most generalized reading and thinking and arrangement of your materials until you have decided just how you want your audience to react to your subject. This is true for the simple reason that everything you plan to say and develop in your speech must be aimed precisely toward the accomplishment of the specific purpose. Unless you have a specific purpose clearly in mind and have stated it as the central idea or goal of your speech, what you say is very likely to be aimless, unintegrated, and rambling. Thus, you should never try to assemble your materials or prepare an outline until after your specific purpose has been thoughtfully formulated. The success or failure of your speech may well hinge upon how clearly you formulate and how accurately you aim at your specific purpose. The boy who merely points his gun toward a field of birds may hit one, but he will be a more successful hunter if he aims deliberately at a specific bird before pressing the trigger.

In summary, then, the specific purpose of a speech is the exact goal you wish to accomplish. In other words, it is the essence of your speech. It is the central core to which all that is said is related in a vital and significant manner in order that members of the audience will know what they are expected to perceive, believe, feel, or do.

**Stating the Specific Purpose.** As you prepare your speeches, your specific purpose should be written out clearly and definitely. In your outline, it usually follows immediately after the title and

the statement of the general purpose. The specific purpose may be stated in relation to either the subject or the audience. In the latter form, it is always preceded by the expression, "I want my audience to (understand, believe, feel, do, or enjoy)———" The following examples are stated in terms of the subject, but it will be a good exercise for you—and a test of your thorough understanding of the function of the specific purpose—to rephrase each of them in terms of the desired audience response.

#### For Speeches to Inform

- 1 To provide a clear understanding of the differences between the A. F. of L. and the C.I.O.
- 2 To show the basic reasons why the South lost to the North in the Civil War
- 3 To explain how citrus groves are sprayed by airplanes
- 4 To analyze the causes of the recent stock market fluctuations

#### For Speeches to Persuade

- 1 To *convince* the audience that the problem of traffic on the campus justifies the ruling against the owning of cars by freshmen.
- 2 To *convince* the audience that the League of Nations was not a complete failure
- 3 To *stimulate* renewed devotion to the democratic concept of the freedom of speech in America.
- 4 To *stimulate* greater allegiance to our university and its traditions
5. To *actuate* the audience to vote for candidate A in the forthcoming election.
- 6 To *actuate* the audience to give to the annual Community Chest drive

#### For Speeches to Entertain

- 1 To ridicule good-naturedly the fence straddling on basic issues in political party platforms.
- 2 To show entertainingly that the course of true love never does run smooth
3. To present an amusing account of my experiences in bicycling through Europe
- 4 To demonstrate by burlesque how to flunk out of college

**Aids in Selecting a Specific Purpose.** Often you will find that you really wish to speak on a given topic but are at a loss as to what precisely you wish to say or even upon what phases or aspects you wish to focus. You may be troubled by such questions as: Should I treat one phase of the topic quite specifically or give simply an over-all understanding of it? Can I enable the audience to understand the importance of the problem without presenting a good deal of its historical background? What two or three aspects of the subject do I really understand best? What others, which may be just as important, am I really not prepared to talk about? What will be the nature of my audience and the nature of the occasion, both of which inevitably have a bearing on what I will need to say? How much can I cover in the available time?

These and many other questions will come into your mind as you undertake the total task of preparing your actual speech. To narrow and confine a speech topic in order to arrive at your specific purpose is, then, your important task. What you want to accomplish in a given speech on a given occasion may vary considerably from what you wish to accomplish with the same general topic on another occasion. In any situation, whether in the classroom or outside it, remember that the relationship between your subject, your general purpose, and your specific purpose is very definite and very close. Determining the following will help you to formulate the specific purposes in your speeches:

- 1 What you know or can learn about your subject
- 2 What your audience already knows, believes, and feels about it
- 3 The nature of the occasion upon which you will speak
- 4 The length of time allotted to you to speak on the subject

Thus, your own knowledge of the subject plus the knowledge and attitudes of the audience will be your primary considerations in deciding upon your specific purpose. After you have determined the adequacy of your own knowledge and the knowledge and attitudes of your audience, you should proceed to consider the time limits and the occasion—both of which will help to delimit the



subject, so that you may formulate your specific purpose for the building of the total speech.

## INFLUENCING THE AUDIENCE

The foregoing pages have been devoted to providing technical information—rules and principles—which help a speaker to be purposive and influential. Although the importance of these principles should never be minimized, nevertheless, a technically well-constructed speech is not necessarily a good or influential one. On the contrary, influential and purposive speeches are sometimes delivered that, on analysis, reveal faulty techniques or actual structural shortcomings. The problems associated with purposive and influential speaking are far too numerous and significant to be expressed in a limited number of rules and stipulations to be followed. Only as the rules serve the larger purpose of enabling the speaker to convey his message to his audience do they deserve strong emphasis. The supreme test of a speaker's effectiveness is how he employs them for his own purposes and desires. Two skilled musicians can play the same composition and receive different audience responses. Two quarterbacks know equally well what signals to call, but in the game their teammates will trust one with full confidence and feel unsure of the other. Two individuals may construct speeches with equal skill and facility, but one will receive a strong and highly favorable response, whereas the other will cause a negative reaction. Intangibles are always of more importance than rules.

**Lasting versus Immediate Influence.** It was once said of a certain minister that although he could attract an audience he could not keep a congregation. A reading of his sermons today will impress one with their fine composition, their striking truths, elevated utterances, and apparent purposiveness. Nevertheless, because of personal defects, which did not appear in the sermons themselves, his influence was soon dissipated and he found himself moving elsewhere for his audiences. A weakness in the speaking

of William Jennings Bryan was that, although while speaking he appealed mightily to an audience, his speeches could not stand the "morning-after" review

Similarly, during the Civil War period Chauncey Depew proved a popular after-dinner speaker. The intoxication of frequent speaking invitations and ready applause made the young man believe that he was on the road to quick and easy success, but he was sobered by the advice of an older friend who told him that a young lawyer whom the public labeled as a witty entertainer was not likely to win respect as a competent attorney. Depew saw that he was winning quick approval at the expense of lasting respect and henceforth refused invitations that did not permit him seriously to expound his own basic convictions.

The key fact to keep in mind is that the audience responds not only to the speech but also to the speaker who makes it. An audience may feel that the speech is hilariously entertaining but mentally label the speaker as a good-natured dolt with whom it is wiser to laugh than do business. Mark Twain in his later years complained bitterly that the public was so sure he was a humorist that people would never take him seriously. Tom Corwin expressed despair with respect to his influence as a political speaker because the people "always remember me as a joker." Dr. Samuel Johnson, the eighteenth-century philosopher and lexicographer, warned Oliver Goldsmith that he was so fond of making jokes that he was losing friends against whom he directed the barb of his humor. To be the center of favorable attention is a heart-warming experience, but it is often purchased at far too high a price. As Lincoln said once, "To be tarred and feathered and ridden out of town on a rail is an experience I wouldn't give two cents for except for the honor of the thing!" The speaker who is seeking primarily the "honor of the thing" always runs the risk of paying a price for his applause out of all proportion to its worth.

Such a warning is directed not solely to humorous speakers. We have mentioned the minister who could attract audiences but lost congregations. In time all men come to be known by their fruits. Before the lapse of very much time, audiences discern the character

and motivations of speakers who bid for their attention and support. Therefore, it is dangerous for a speaker to espouse a cause in which he only half believes for the sake of the sure applause he will receive. Speakers who readily assent to making speeches on a wide variety of racial, religious, political, and social topics are willing to pay dearly in loss of integrity for the momentary reward of rabid approval and applause. A speaker will do well to keep in mind the fact that the cheers of the audience in front of him may not be a real indication of the audience's general and lasting reaction to his speech.

Fortunately, most public speakers are much more concerned with their lasting than with their immediate influence. Any thoughtful minister will prefer to be known, after five or twenty-five years, as the beloved pastor of his people rather than to shift continually to new communities and new audiences. Such a man, because he values his integrity and his constant purposiveness, will never make a sensational speech merely for the sake of packing a hall and hearing the sweet sound of thunderous applause. Such a man knows full well that his hearers will awaken the next morning in the clear light of day, removed from the excitement of the meeting hall, and will reconsider—or fail to reconsider—what they have been told. What is true of the minister is no less true of the best community leaders—teachers, lawyers, businessmen, and others. They realize that the speaker who expects to build up a solid reputation needs to give his primary consideration, in every general and specific purpose he may formulate as well as in the materials of his speech, to the kind of reaction his listeners will have in that “morning-after” review.

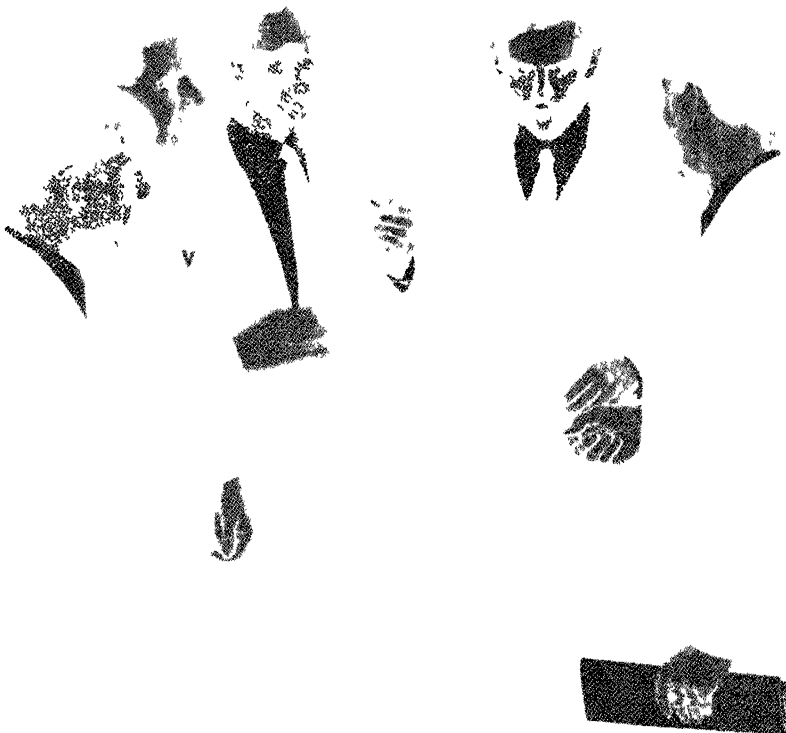
Thus, in a course in public speaking, in which the importance of purposes and influence is stressed, there is a place for emphasis on *when not* and *how not to speak* as well as on *when to* and *what to say*. This means that the sincere, authoritative, and workmanlike speaker is morally obliged to examine most closely what he chooses to talk about, when a speaking invitation will provide him with an occasion for the best expression of his highest personal ideals, and what purposes and materials will serve the lasting benefit of

his audiences. It is better to be considered a solid and substantial thinker than to have a reputation as a flashy speaker, who is superficial, lacking in deep convictions, and careless with facts. The real leaders in a community are likely to be men and women who are known both for their intellectual and moral attainments and for their skill in speaking. To be a speaker who is known for his integrity, you should avoid saying anything for the sake of cheap approval and you should cultivate the ability to express what really needs to be expressed. No one profits by being considered a clever charlatan or by not being considered at all because his light is too dimmed by inarticulateness. The speaker who exerts a lasting influence and rises steadily in the community's esteem is the one who does have something substantial to say and who knows how to say it well.

**The Ethics of Speech.** From before Aristotle's time until the present day, all who have looked analytically at the problems involved in public speaking have agreed that the lasting influence of a speaker depends to a large extent upon his character. Quintilian, you will recall, posited as the first requisite for an orator that he should be a good man. In fact, Quintilian insisted that a man could not be an orator if he was not a good man. You can easily test this judgment by applying it to the speakers whom you know. Any speaker who exercises a wide and continuing influence is likely to have unusual platform ability, high intelligence, wide general knowledge, expertness in some specific field, or a position of public service, any of which adds to the weight of his spoken words. In the long run, however, his influence depends primarily upon his character, and, if that is suspect, all his other assets cannot long hold the balance against that single defect. No one would knowingly put to sea in an unworthy ship, however beautiful it might be, and no one will willingly trust an untrustworthy spokesman, however cleverly he may speak.

**MORAL THOUGHTFULNESS** Specialists in social ethics have developed the term "moral thoughtfulness" as an extension of the concept of sincerity. As listeners, we all demand sincerity in any

## Influence is personal . . .



*Note that the members of this conversation group seem more interested in the reactions of the “dominant” individual than in following attentively the thought of the man who is speaking. What techniques might the speaker employ in order to regain the attention of the group?*

speaker we are willing to listen to. You will recall that in Chapter 2 sincerity was listed as the first of the personal standards a speaker must set for himself. We know, however, that an ignorant speaker can be sincere. So can a lazy speaker, who simply does not take the trouble to find out the truth about his subject matter. A speaker may "sincerely" argue in favor of or against a specific religious belief, or form of government, or philosophy about which he knows almost nothing.

Sincerity alone is never enough. To have social currency, sincerity must be allied to knowledge and thoughtfulness. Another way of stating this is to say that no speaker has the right to urge an opinion upon an audience unless he is very certain that he knows what he is talking about. An excess of democratic zeal sometimes leads us to contend that one person's opinion is as good as another's. It would be more accurate to say that any opinion is only as good as the evidence and reasoning upon which it is based. A speaker who expects to exert a lasting influence must base his speeches upon a solid respect for facts. "Moral thoughtfulness" must be the primary characteristic of his urge to convey any information or opinion.

**AUDIENCE-MINDEDNESS** One of the dangers confronting every speaker is that he may so wish to interest and please his listeners that he gradually adopts the practice of saying whatever he thinks will be best received. He thus becomes a weather vane, veering in his opinions with the winds of popular favor. This kind of audience-mindedness is not only wholly unethical but is also, in the long run, ineffective. A "weather vane" speaker soon acquires a reputation for having no mind of his own, and people correctly regard him not as an individual who stands for something substantial and who means what he says but as a popularity seeker.

Audience-mindedness of another type, however, is an indispensable requirement for the speaker who wishes his influence to grow and endure. In a sense, a speaker's mind should be like a two-lane highway, it should receive impressions from the listeners as well as direct ideas toward them. The speaker should have a humble and healthy respect for what his audience knows and believes. He should be like the ideal scholar described by Chaucer: "glad would

he learn, and gladly teach " He should express even his deepest convictions with the consciousness that other honest and intelligent people may think differently There is something of merit in the stock reply sent by H L Mencken to people who wrote him abusive letters—"Dear Sir You may be right." A willingness and ability to comprehend other people's points of view and to appreciate whatever merit they may have is more than an agreeable trait of personality It is also an assurance to the audience that the speaker is not narrowly dogmatic and prejudiced but that he is willing to view a problem broadly and to consider all possible resolutions of it before finally recommending the one he believes to be right.

**INTEGRITY IN USING EVIDENCE.** There is an obvious difference in kind between facts and the conclusions that may be drawn from them. Facts are objective data about which there can be no question; conclusions may be subjective judgments, open to many differences of opinion Two speakers using the same basic facts may arrive at opposing conclusions An ethical danger lies in the temptation of a speaker to support his predetermined judgment with so biased a selection of facts that he is guilty of positive misrepresentation For example, a speaker may "prove" that a city administration is completely corrupt by citing two or three instances of graft taking while refraining from mentioning the safeguards and remedial measures that the administration has recently adopted The inmates of a penitentiary can be represented as better-than-average citizens by a juxtaposition of carefully selected data about them and about the citizenry outside the walls By a sentence quoted out of context, an authority can often be represented as having said precisely the opposite of what he actually meant Public-opinion polls may give inaccurate or misleading results if the questions that are asked are slanted or if the population that is questioned is not representative of the general population An unethical researcher may so choose the source of statistical data or so distort the interpretation of the data that he "proves" a conclusion that could not be supported by honest use of reliable data

It frequently happens that a speaker knows so much more than

his audience does regarding the subject being discussed and speaks with such fervor and emotional intensity that he easily sweeps the judgment of his listeners toward the biased and unfair conclusion which he wishes them to accept. Thus, he achieves momentary influence over them and may persuade them to take some such action as passing a resolution contrary to their own and the public welfare but favorable to his cause. Aside from the clear immorality of these practices, perhaps the best practical commentary for a speaker who may be tempted to employ them is the warning of Abraham Lincoln: "you may fool all the people some of the time, you can even fool some of the people all the time, but you can't fool all of the people all of the time." Where lasting influence is sought, integrity is the foundation upon which it must rest.

**Important Factors of Influence.** The forces which influence people's decisions are exceedingly diverse. Any speaker addressing an audience should be aware that the influence he exerts upon them is only a part—sometimes even a minor part—of the elements that will determine their final judgment on the subject being discussed. Although there is no way of determining precisely how audience opinions are formed, considerable accumulated evidence indicates that the following factors are all included: (1) what a speaker says, (2) the audience's opinion of the speaker, (3) the audience's background experience and established beliefs, (4) the audience's attitudes and habits of thought, (5) the immediate reaction of the members of the audience, and (6) the general attitudes of the community of which the auditors are a part. In considering the influence exerted by a speaker, each of these factors must be weighed.

**WHAT THE SPEAKER SAYS** Despite the existence of all the other influencing factors, primary consideration must be given to the weight of your actual speech content. An audience assembles to listen to your speech presumably because it wishes to be influenced by the knowledge, beliefs, or even the entertainment you can provide. For the duration of your speech, what you are presenting becomes the focus to which the audience's attention is invited. Only the very lazy or irresponsible speaker will fail to present the



most carefully organized information and the best reasoning and phrasing of which he is capable. Of all the factors of influence, the content of the speech is the one most nearly within the complete immediate control of the speaker. The fact that it must compete with all other factors is in itself a reason for making the speech content the best you can. This is why so large a portion of this book is concerned with the content of the speech.

**AUDIENCE OPINION OF THE SPEAKER** Earlier pages in this chapter have stressed the importance of the speaker's character and reputation in determining the influence his speeches will have. It is also true that your audience's reaction will be partly determined by your personal behavior in the hall and on the platform, the courtesy or lack of it which you display to other speakers, to the chairman, and to the audience itself, the neatness and appropriateness of your dress and general appearance, your attitude, which may vary from the optimum of modest assurance to either extreme of arrogance or helpless timidity, and your diction and voice and other physical characteristics of your delivery. Such factors as these have no real relation to the validity of what you say, but human nature is such that they have much bearing upon the influence your ideas will exert.

**BACKGROUND OF THE AUDIENCE** Your auditors have opinions, just as you have, and, like you, they have formed their beliefs over a long period as the result of their own experiences and environment. If your words are to carry weight, they must take into careful account the audience's background. For example, a typical audience in Augusta, Georgia, will not respond to a speech on the social status of Negroes as would an audience in Augusta, Maine. To either audience, the speaker would want to carry the message that constitutes his own convictions, but it is obvious that his success with either will depend upon a presentation based upon wide knowledge of the subject and revealing a tactful appreciation of what his auditors believe and why they believe it. In the example cited, and in many another situation, the specific purpose that is established should accord with a realistic appraisal of how much the speaker

may hope to accomplish with the specific audience, having the specific background, that he is to address. The ultimate goal of the speaker would be the same in Augusta, Georgia, as in Augusta, Maine, but the immediate goal that he would try to achieve in either speech would depend upon how far he thinks he might move the specific audience in the time allotted to him.

**AUDIENCE ATTITUDES.** Attitudes are habits of thought in relation to specific subjects established over long periods of time. Members of the Women's Christian Temperance Union, for example, are united by their attitude toward alcoholic drinks. Attitudes on religion, politics, labor, war, bureaucracy, athletics, dancing, smoking, girls with blond hair, men who part their hair in the middle, and so on abound, and many are held tenaciously.

One of your considerations in preparing any speech should be to try to determine the attitudes your audience will hold toward your subject or toward the kind of person you are. If you are introduced as an athlete, a member of Phi Beta Kappa, a veteran, or under any other special designation, you may be assured that the introduction will in itself establish an audience attitude toward you. If such a reaction should be partly or wholly unfavorable, you can often counteract it by determining the factors which produce the effect and taking them into account in your speech. You may choose to meet the challenge directly, and, if introduced as a member of Phi Beta Kappa, for example, you may say something like this: "We who wear this square-cut key have spent a lot of our time with our noses buried in books. I should like to point out two things: first, there is a lot to be learned in books, and second, like Shakespeare's Jew in the *Merchant of Venice*, we also breathe, eat, play, and earn our living just as everyone else does. My purpose today is to apply something of what the books have said to the everyday experience of all of us in earning a living."

**IMMEDIATE REACTION OF THE AUDIENCE.** Human beings are so constituted that all individuals have a tendency to imitate the reactions of their associates. This explains in part why a crowd may more readily become panic-stricken or excited, angry or enthusiastic than a single individual. When you are seeking an immediate

## The audience always reacts . . .



*The reactions of this audience are indicated through the electric switch that each member is holding and are registered accurately on the "Opinion Meter" in the background. Here each listener can register one of five degrees of reaction, and the meter averages the reactions of the entire group. But whether or not their reactions are registered mechanically, your audience is always reacting to you, and their reactions are clearly perceptible in their facial expressions and bodily postures. The sensitive speaker is aware of these cues and responds to them continuously as he speaks.*

response from your audience, you need to give particular attention to eliciting an early and obvious expression of the kind of reaction desired. This is why speakers at political rallies make sure to insert early in their speeches comments that will stir up strong partisan response, that will stimulate uninhibited members of the audience to start "whooping it up." For the same reason, street-corner salesmen will perhaps give away one or two items or "plant" an assistant in the crowd to make the first purchase. At football rallies a band or organized cheering section is ready to lead off with an enthusiasm that soon starts a wave of imitative response from the crowd. The same imitative tendency can rapidly build a small negative response to a speaker into an overwhelming show of disapproval.

When you get up to speak, you should have a keen awareness of this crowd-mindedness. In a speech throughout which you wish to secure your audience's careful attentiveness and balanced judgment, you will take care *not* to arouse any vigorous display of audience emotion. When you are seeking an enthusiastic ovation for your ideas, however, you might deliberately invite applause and other expression of approval by including early in your speech such "emotion triggers" as praise of popular leaders, broad satire directed against the opposition, or other appropriate crowd stimuli. And if you sense a developing opposition, it is well to counter it by making a detour from your prepared speech that consists of a series of "common ground" appeals designed to win unqualified approval.

**THE COMMUNITY REACTION** In every community there is a climate of opinion, which may be merely local or may be national or world-wide. It is well to keep in mind that your audience will be more responsive to this general opinion of the group or community to which it belongs than to whatever you may say. You may be an expert on the subject you are discussing, but many experiments have demonstrated that people generally are much more inclined to accept the opinions of their associates or of the group to which they belong than to follow the judgment of an expert who opposes accepted public beliefs. There is a conservative tendency to feel that whatever most people believe must be right—

or at least that it is safest and wisest to go along with prevailing opinion. For this reason, many observers have stated their belief that public opinion polls may more effectively *influence* public opinion than *measure* it.

As a speaker, you may be able to avoid a possible negative influence of public or group opinion by taking care to indicate that essentially your ideas are the same as opinions already widely held. Thus, Clarence Streit conducted his campaign for a Federal Union of the world's democracies on the principle that his plan was nothing new but merely a natural extension of the American plan of a federal union. It is better for the speaker to forego the dubious credit of having originated a "new" idea than to risk rejection on the ground that his program opposes established beliefs. If you feel that public opinion on your subject is basically wrong and you wish to emphasize this judgment to your audience, you should do so with the full awareness that your progress in winning audience acceptance will be slow and uncertain. Fortunately, there are so many streams of established public opinion that you can ordinarily launch your own ideas directly into the current of some favorable attitude or conviction that is already widely established.

## CONCLUSION

As a result of mastering the important principles discussed in this chapter, you should be able to make your class speeches more purposive and influential. Moreover, you should think ahead to the speaking you may do in the years after graduation. When you consider your future speaking, you should give careful thought to why speeches are made, what purposes must be operative in them, and why they must have influential results on the lives and habits of people.

An understanding of speech purposes, encompassing the concepts of general and specific purposes, will enable you to know and

recognize the different kinds of speeches you will deliver or listen to and will assist you in actually formulating the specific purpose designed to accomplish the general one that you may select for any given speech. When you have decided on the general and specific purposes for a speech, you are then in a position to proceed with the actual building of the speech.

As has been emphasized, however, mere knowledge of these principles is not enough. A speaker's purposes must be conceived in terms of the long-term response or results that he desires. In other words, he strives for understanding, conviction, feeling, action, or enjoyment which will contribute to the wholesome and permanent benefit of his listeners. In the possibility to make this contribution lie the speaker's moral and ethical obligations. Your own purposes, then, must be scrutinized for their morality, for they are certain to be so scrutinized by your audiences. Thus, your character is an integral part of all your speaking—a reality which should warn you to avoid any temptation to achieve an immediate effect that might diminish your continued, long-term effectiveness.

## EXERCISES

### FOR CLASS DISCUSSION

1. Do most speakers give sufficient attention to the general purposes in their preparation for speaking?
2. To what extent do the general purposes overlap? Do you think the informative speech can be as influential as one that is purely persuasive in its purpose? Why?
3. Should humor be given greater emphasis in serious informative and persuasive speeches than it commonly is? Does the humor employed by Adlai Stevenson help or hurt his purpose to persuade?
4. Why is it sometimes difficult to select a specific purpose for a speech? What are the guiding principles for making it easier?
5. What are your reactions to the statement in this chapter that a "technically well-constructed speech is not necessarily a good or influential one"? What are the many "tangible and intangible"

qualities of the speaker himself that must be taken into account in making the technically perfect speech influential?

6 How might a minister be able to attract an audience but fail to keep a congregation?

7 The validity of a speech as judged in the light of the "morning-after" review was discussed in this chapter. What are some examples of speeches that fail this test?

8 Is the statement "The speaker who is seeking primarily 'the honor of the thing' always runs the risk of paying a price for his applause out of all proportion to its worth" more or less applicable to college students in a public-speaking class than to adult speakers in community or public life?

9 Why is sincerity in a speaker often not enough? How is the concept of "moral thoughtfulness" a natural extension of sincerity?

10 What is meant by "community reaction"? Are there ordinarily enough established "streams of public opinion" so that a speaker can find at least one in which to launch his ideas?

#### **FOR WRITING OR SPEAKING PROJECTS**

1 Select a topic which lends itself to informative, persuasive, and entertaining speaking and frame a specific purpose for each of these general purposes

2 Write a brief essay on the distinction that should be drawn between speeches to convince, to stimulate, and to actuate

3 Select some speaker for whom you have great respect and discuss in a brief speech how you think the ethics of his speaking accord with the principles set forth in this chapter

4 Make a list of subjects upon which you might speak to your speech class and a list of subjects on which it might be wiser for you to refrain from speaking

5 Select a subject and prepare a speech in which you frankly accept the fact that the immediate audience reaction may not be favorable but in which you show that despite this there is sound reason for you to give the speech

6 Select a subject and prepare a speech in which you state briefly how the subject might be adapted to two different "streams"

of “community reaction ” Proceed to develop your subject in accordance with one of them

7. Speak briefly on the subject, “Public opinion polls may more effectively *influence* public opinion than *measure* it” What relationship do you see between this statement and the statement made in the chapter that speech purposes overlap?



## THE SPEAKER'S MATERIALS

**T**HE SUCCESS or failure of a speech depends primarily on its contents. As Samuel Johnson said of Edmund Burke, "he did not talk from ostentation but because his mind was full." A speech containing solid facts and ideas, warmed by imagination and purposefully directed toward the accomplishment of a clear and definite purpose, will be valued by an audience regardless of defects in the delivery, and barrenness of content is not easily concealed even behind a splendid façade of speaking skill.

It is an offense to the audience for a public speaker to attempt to speak when he has nothing to say. Hence, it is the responsibility of a speaker to fill the time limits of his speech with materials of significance and value. It is no less his responsibility to know more about his subject than he will be able to present in the short time allotted to him. This means that in a speaker's efforts to be sincerely authoritative he must adopt the "iceberg technique," as discussed in Chapter 3, so that he can fulfill the obligation expressed fifty years ago by an outstanding American speaker, Senator Albert J. Beveridge: "The man or woman who presumes to talk to an audience should know more about the subject discussed than anybody and everybody in that audience."

This apparently formidable task may cause the beginning student to fear that speech making is not for him. Indeed, such obligations will rebuff the student who, because of a natural glibness, has

entered a speech class for what he wrongly assumes will be an easy credit or the student who expects his speech training to consist of a specific number of clear technical rules which will give him a magic formula for success. Successful speech making inevitably requires the acquisition of ideas which must be tested and supported. If you should doubt that this is necessary, stop to consider the task of the minister who twice each Sunday and on many other occasions must inspire anew by his fresh, cogent, and dynamic ideas and materials.

There is, of course, a limit to the versatility of any speaker, not all can comprehend equally well all the materials relevant to any given speech topic. Very naturally, a freshman student of public speaking will not have the background of experience and reading that will be the equipment of the senior or the mature adult. To feel one's own inadequacies is not only natural but often a healthy sign of what is desired in a potentially fine speaker. However, this feeling should provide an incentive for doing further study, not an excuse for doing less.

Many students tend to follow the line of least resistance, to be too preoccupied with other exciting and pleasurable activities to devote themselves seriously to thinking, reading, and relating their experiences to the topic chosen. In short, many speech students do not apply diligent effort to accumulating speech materials, allowing themselves to believe that an audience will be satisfied with material which, on more thorough analysis, is found to be trite, shallow, or superficial. Even the "good becomes the enemy of the best" when the student yields to the temptation to be just fair or adequate, when he feels that he will pretty well "get by" if he depends mightily on the "inspiration of the moment." Robert M. LaFollette, near the close of his life and active career as a speaker, said, "I have no sympathy with, nor confidence in, the fellow who pretends that he gets the best results on the inspiration of the moment. He may have a flash of mental ecstasy while under the intellectual stress of speaking, but is more likely to have a brain fluke—with a mediocre result."

## SOURCES FOR SPEECH MATERIALS

In an age when sources of information are so accessible, a speaker's opportunities for listening, seeing, and reading readily provide him with the ideas, facts, interpretations, illustrations, examples, statistical data, and quotations that constitute his speech material. It is the systematic garnering and utilization of these materials that will put content into his speeches and will enable him, before different audiences and on various occasions, to treat his subjects in such a manner as to accomplish his purposes.

**Search for your own ideas and knowledge.** The first source for the speaker to explore should be himself. Whether or not you speak about yourself and your personal experiences, you should reveal strong personal identification with your subject. When you remember that to speak is to give of yourself, you will accept that you must talk about your convictions, your allegiances, and the deepest values that you have come to hold. You have lived your life, have had your own unique experiences, and have arrived at your set of values. They may be immature, barely crystallized, but they are yours alone. If you often feel that they are not worth expressing, if you fail to accept opportunities to share them, you may subsequently hear them expressed by others with, as Ralph Waldo Emerson has observed, "an alienated majesty"—that is, you may hear others utter as profound truths some ideas which you yourself had previously conceived without recognizing their real worth.

What, therefore, are your ideas and thinking about all the many subjects which can be developed into topics for your speeches? What do you know about politics, education, religion, community problems, civic needs, moral values, athletics and sports, cultural ideals, the plastic arts, music, great personages of history, and a great variety of other topics? Frequently ideas about a chosen subject come in a flash, and you will have the germ for the development of a speech. One idea begets another, and, although some

fleeting and elementary thoughts have to be discarded, other more valuable ones invite further development. Often ideas come more slowly, and you should not conclude too soon that you have no ideas when in reality your mind may be teeming with them. The feeling of mental barrenness is often deceptive. In looking for a tree, one may be pardoned for overlooking a seed, but the seed is a tree in embryo. Ideas are originally embryonic. They do not, as did Minerva in the Greek myth, spring full-grown from the forehead of their creator. They commence as simple, unpromising single cells. It is only by development that they become multicellular organisms capable of extended examination and expression. The word *idea* literally means "mental vision," and when a person has the experience of really "getting an idea" he has had a precious experience. Allow your ideas to germinate, watch them grow and alter as you think and ponder, then after awhile examine their status in terms of your speech purposes. Slow growth is not to be despised. The experienced speaker who says, "I have been thinking about this for a long time," or, "time and reflection have confirmed the wisdom of this point of view" is not speaking tritely. There is value in those ideas that are not flash concepts but are maturely conceived truths valued for their genuine worth.

**Engage in conversations, discussions, and interviews.** If the first admonition to a speaker regarding the gathering of materials and developing of ideas is "Start with yourself," the second one is "Turn to the other person." A good way to test and clarify your own ideas is to discuss them with others. Their strengths will be enhanced and their weaknesses will be revealed. Robert Barnwell Rhett once said that even gossip offers an opportunity to "talk up truth, and talk down error." Moreover, you will find that vigorous pro and con discussions of vital topics stimulate you to think more deeply and more carefully than does solitary reflection. You will also discover that from conversations and discussions you obtain additional important items of information which supplement your thinking and of which you might otherwise be unaware.

Of course, it is important that you talk with those people who are in the best position to help you. To discuss a specific problem

## Speech materials exist everywhere . . .



*The speaker who is alert in his preparation will find speech materials everywhere—in his social activities, in his recreational reading, even in his physical surroundings. The story you hear in an evening's "bull session" may be precisely the right illustration for your next speech. The magazine article you read to fill an idle ten minutes may give you an idea for your next speech topic. A casual conversation on the library steps can be not only a stimulus but also a proving ground for speech ideas. Try out your next speech theme on a group of acquaintances. If they resent serving as guinea pigs, blame your speech before you blame their impatience. Nobody is unwilling to listen to something that interests him.*

with a good authority on the subject is probably the ideal way to secure valid information and interpretations. Nevertheless, your roommate, your closest neighbor, your family friends, your minister, a civic leader in the community, and people you know who have had experience with the problem you are thinking about may provide ideas that will serve to increase your qualifications to speak on that subject. The habit of regularly discussing possible speech subjects with others has been the practice of many great speakers throughout history. When Charles James Fox, the great eighteenth-century English speaker, said he learned more from his conversations with Edmund Burke than from any other source, he was testifying to the value of discussion in gathering materials. In discussion you both speak and listen. As you speak you inevitably clarify and crystallize your ideas, as you listen you also inevitably perceive more clearly, add to your store of knowledge, and find yourself understanding more completely, so that you can speak with greater clarity and purpose. A good discussant is on his way to becoming a good speaker.

**Draw upon your college courses.** The engineering student who told his public-speaking class how he first learned from a teacher that to achieve an understanding of a vacuum tube one can start with the simple principle of the water faucet illustrates how students can make use of their college courses for speech materials. All the courses you have and are taking are yours to draw upon for your materials. Public-speaking classes are frequently filled with students from many areas of study. Hence, the history major will listen with delight to the student of architecture as he discusses the use of the flying buttress in Gothic cathedrals. The student of forestry has much to tell his classmates about forest conservation, soil erosion, tree planting, identification of woods, and how the killing of helpful insects may be combated. The economics major can draw upon his courses to discuss such topics as the effect of reciprocal tariffs on national well-being and whether the unbalanced budget and deficit spending are really dangerous to the national economy. Science students should learn what people in the field of education are studying. The point to be emphasized is that you, as a college

student enrolled in a variety of courses, should draw upon your courses for subjects and materials. In so doing you clarify your own understanding of what you are learning through having the opportunity to explain it to receptive listeners.

**Make use of radio and television broadcasts.** An ever-present source of speech materials is the constant stream of radio and television programs available almost wherever we are. Speeches of leading citizens in all walks of life, the broadcasts of news reporters and commentators, and the many forums on which discussions and debates are regularly featured offer a great range of subjects and materials. Moreover, transcripts of many of these broadcasts are available for you to read. You can become a subscriber to the printed versions of many broadcasts for a nominal fee, but even this is unnecessary since many of them, such as *America's Town Meeting of the Air*, the *University of Chicago Round Table*, and the *Northwestern Reviewing Stand*, are undoubtedly available in your college library.

**Listen to speeches and lectures.** College students are in an enviable position with regard to the accessibility of prominent lecturers. The varied backgrounds of many speakers who visit the campus may be drawn upon to meet the particular needs and interests of students. Likewise, on university faculties are distinguished scholars and authorities who in and outside of their classrooms frequently deliver lectures containing valuable speech material. Also, it has been said that the ideal public-speaking class is a forum for the exchange of ideas. Speeches by your classmates will provoke ideas in you and will cause you to want to answer or refute them or to approach certain of their subjects from a different point of view.

The free lecture on the campus, so often poorly attended by college students, is frequently the same lecture that people in remote and isolated places pay good money to hear. These lectures provide another source of speech materials. A lecturer may discuss a topic that has long been of special interest to you. Or, if he is an authority on some national or international subject, you receive the benefit of his knowledge in one of these areas. Whatever the subject treated, you as a listener have the opportunity to acquire ideas which you can later incorporate into your speeches.

**Do systematic and worthwhile reading.** The declaration of Ralph Waldo Emerson that "Books are the best of things well used, abused, among the worst" is worthy of mention in considering speech preparation. The ideas gained from reading should, of course, be tested and elaborated by your thought and in discussion. Too often we rush to the library and turn the pages of one magazine after another in hopes that some subject will present itself, if one is found, we take the liberty of so utilizing the writer's ideas as to offer as our own what is rightly the material of another person. The student who attempted to pass off as his own material printed in a prominent newspaper column (which his professor had also read) deserved the severe reprimand given him for doing an essentially dishonest thing.

But the uses of reading are infinitely greater than the abuses. Francis Bacon said, "Reading maketh a full man." The acquisition of the library habit is one of the greatest assets of the speaker. A good newspaper should be read every day. Books, periodicals, reports, summaries, digests, and reviews are among the great sources of materials for the speaker. When Senator Wayne Morse referred to his busy colleagues in the United States Senate as an increasingly unread group he was expressing a tragic fact in the lives of our public leaders. Indeed, most people read too little, and this, although understandable, is inexcusable. Books and periodicals devoted to science, culture, current events, biography, drama, literature, interpretations of history and life, which come from the press in ever increasing numbers, should be read extensively by all speakers who wish to garner new information and thereby enlarge their horizons. Special interests which we have in life will naturally largely determine our selection of reading matter. One should, of course, read in his special fields of vocational and cultural interests. Nevertheless, by reading a variety of materials the speaker may avoid becoming so specialized that he fails to acquire the quantity of information and ideas which his speeches will require.

The habit of persistent, selective, and discriminating reading will stimulate your own growth as a speaker. Sometimes you may do nothing more than browse in the reading room of a library, again,



you will find a choice book which you may read for days with delight and enthusiasm. As you read for speech materials as well as for interest and enjoyment, you will nearly always discover that your reading becomes increasingly profitable. Reading will make the fuller man and thereby enable you to become the readier man in your speaking.

**Make use of library reference materials.** Certain standard reference lists are in every good college library, although a given book or periodical may not be readily available. These sources can be used for condensed factual information and for substantial material on almost every conceivable subject. A complete list would be too lengthy to provide here, but all of the following are sources with which you should be familiar.

#### INDEXES

The card catalogue in your library. This index has a listing by author, title, and subject of all the books in your library.

*Readers' Guide to Periodical Literature*, 1900 to date. These cumulative indexes list articles published in popular magazines by author, title, and subject.

*New York Times Index*, 1913 to date. This work lists alphabetically by subject the news stories published in the *New York Times*.

*United States Catalog*. Books in print in 1928.

*Cumulative Book Index*, with supplements. These volumes list every book published in the United States and Great Britain according to author, title, and subject.

*Book Review Digest*, 1905 to date. These volumes of selected book reviews give critical commentaries on outstanding books published in the United States.

#### BASIC REFERENCE WORKS

*Encyclopedia Americana*

*Encyclopaedia Britannica*

*Who's Who in America*

*Who's Who in American Education*

*American Men of Science*

*The World Almanac and Book of Facts*, 1868 to date

*Yearbook of Agriculture*, 1894 to date

*Catholic Encyclopedia*, 1913

*Universal Jewish Encyclopedia*, 1939  
*American Labor Year Book*, 1916 to date  
*American Business Practice*, 1933, 12 vols  
*Familiar Quotations* by John Bartlett, 12th ed., 1948  
*Encyclopaedia of the Social Sciences*, 1930–1935, 15 vols  
*Dictionary of American Biography*, 1928–1937, 21 vols  
*Commercial Atlas*, 1870 to date  
*Encyclopedia of Religion and Ethics*, new ed. 1928, 7 vols  
*Who's Who* This volume consists principally of sketches of living Englishmen  
*Dictionary of National Biography*, 63 vols. These volumes provide information on prominent Englishmen who died prior to 1900  
*Cambridge History of English Literature*, 1907–1916, 18 vols  
*Cambridge History of American Literature*, 1916, 4 vols

#### SOURCES ON CURRENT TOPICS

Reference Shelf series  
 Public Affairs pamphlets  
 Headline Pamphlets  
 University of Chicago Round Table of the Air pamphlets  
 Town Meeting of the Air pamphlets  
*Intercollegiate Debates*  
*Debaters' Annual*  
 Current magazines and newspapers such as the *New York Times*,  
*Christian Science Monitor*, *Time*, *Newsweek*, *U S News and World Report*,  
*Vital Speeches of the Day*, *Look*, *Life*, *Holiday*,  
*Harper's Magazine*, *Atlantic Monthly*

When one recognizes the availability of a vast number of facts provided in clearly organized and alphabetical order in such works as those listed above, there seems to be little excuse for the speaker who satisfies himself with a thin, superficial conglomeration or for the speaker who abandons a promising subject with the excuse "I don't know enough . . ." Facts in abundance—specific, dependable, exact—are ready, waiting to be used

**Cautions in Using Sources.** Notwithstanding all that has been said about the sources of speech materials and the necessity of your turning to them, certain cautions must be presented. Mention was made of the student who dishonestly presented as his own the mate-

nals of a newspaper columnist. In other words, he was guilty of plagiarizing, which is literary robbery. A speaker has very definite moral and intellectual obligations when he incorporates into his speeches any materials gathered from sources other than himself. The following should be guides and imperative considerations for you to follow.

1 *Give credit where credit is due.* If you state ideas acquired from another person, tell the audience to whom you are indebted. If you quote from a specific source, you must cite the exact source of your quotation. There is no alternative, if you would be honest, than to credit the source—be it a person, a report, or whatever you have drawn upon.

2 *Be accurate.* The sin of quoting out of context, of distorting materials to suit your own purposes, or of making inaccurate inferences from the sources you are using must be constantly guarded against. What really did you hear, read, or see? Are you quoting accurately and precisely? In good conscience, you must answer these questions and see that your speech is free of all misrepresentations, either deliberate or resulting from too-hasty decisions.

3 *Integrate the materials chosen with your own ideas.* If you start with the determination to base your speech on your own ideas rather than simply on ideas acquired from sources consulted, you will then be in a position to utilize secondary material to supplement and strengthen your speech. For example, as you state a point which you wish your audience to accept, you can then show how certain authorities, statistics, or specific research data support your point. Again, the conclusion of a given speech should summarize your own ideas, although you may quote a poet or essayist who you feel has expressed the same idea more aptly than you could. Consider at all times and at every stage of your speech how you can integrate all your materials to gain the maximum effectiveness.

4 *Balance your sources.* A speaker who reads but one source or draws his information from a single authority has not fulfilled his obligations with respect to his subject or his audience. Just as one's own ideas are frequently not adequate for a speech unless they are supplemented by other sources, a single source, even if it is a good

one, may not suffice. The source may be interesting and highly authoritative, but standing alone it causes the listener to respond, "That may be true, but what do others have to say about it?" Moreover, one writer, magazine, or newspaper often gives only a part of the truth or story, and additional sources are needed to present other phases as well as different interpretations of the topic. In treating most problems the support of a variety of authorities is always preferable to that of one or two.

5 *Adapt your sources to your audience.* This does not mean that you should pamper your audience's prejudices. Although the primary principle is to present what is true, you must also recognize that an audience will be antagonistic to even the soundest proof drawn from a source to which it is hostile (as Frenchmen, for example, will probably respond negatively to the political ideas of a German general), whereas it may be readily influenced by the same materials if drawn from another source. This is often a delicate problem and should cause you to think constantly of the values of your materials with respect to any given audience.

## BUILDING THE SPEECH FILE

By your industry and effort as well as by a sensitive awareness of all the subjects about which you think, talk, hear, and read, you will be supplied with materials for your speeches. Cultivate and enlarge these subjects and ideas so that you will have an ever-expanding fund of concepts, convictions, and points of view. All your materials will aid you in the choice of your subjects and purposes, from them you can select a topic that can be welded into a specific speech for a given occasion. The plight of many students who say they cannot find a subject for a speech or who disappoint their classmates and instructor by their shallow treatment of a substantial subject can be readily overcome by efforts expended in assembling in one place the materials which are needed for an excellent speech.

A speech is being made . . .



*Every speech must be made long before it is delivered, and much speech preparation requires the cooperative efforts of several people. Debate, of course, involves a pooling and allocation of ideas and a careful planning of strategy. Panel discussions require coordination among the speakers to prevent duplication or conflict of ideas. Even individual speakers who have nothing more in common than the fact that they are all scheduled to speak at the same class meeting can improve their respective speeches by linking them into a unified whole.*

**Techniques of Recording.** A notebook is standard equipment of the college student. In it are recorded the most important items from lectures you hear and the books you read. Many of these very items may be used as materials for many of your speeches. More specifically, a section of your notebook should be reserved for your course in public speaking and for the recording of speech materials drawn from other sources. Possibly you prefer some other recording method. One of the best is to develop a card index file. A few small cards of uniform size, which you carry with you at all times and upon which you record materials of many kinds, can be inserted into selected categories in your permanent file. Your memory, good as it may be, is not sure enough to enable you to remember precisely what you heard or read two weeks or more ago. Perhaps the method of recording is relatively unimportant, what is important is that you should devise one suitable to yourself, so that you will have the materials you glean readily available for use in your speeches.

**Suggested Categories for Recording.** We have just stressed that you should be certain that your recorded materials are organized for ready use. Thus, your recordings should not be a disorganized conglomeration of all the notes you have jotted down. Doubtless other categories will suggest themselves as you develop systematic recordings or note taking, but the following suggestions for classification, although not all-inclusive, may be of practical service to you, especially in the beginning.

- 1 *Make listings of topics or subjects which you might develop into speeches.* Often an event which you observe gives you an idea that you feel you would like to develop into a speech. Jot down your idea at once, you have thus begun your file of topics. Soon the three or four which you have accumulated will grow into twenty-five or more. Some topics will be discarded after thought and reflection as unsuitable, but others will be retained as you continue to add new ones. You will be surprised to find how your file of topics will grow. When you consult it from time to time in anticipation of successive speaking assignments, you will find it a valuable source of ideas.

2 *Make recordings of significant facts* Items of information, valuable facts per se, are indispensable in speech making. You should make a selective recording of them, particularly when they have a bearing upon specific speech topics you are in the process of developing. Sometimes they are of a statistical nature, again they may include or be associated with historic dates, events, incidents, or subjects of current interest. Facts are interesting in and of themselves, and they are especially interesting when they are highly relevant to the purpose and content of a given speech. You inevitably hear and read facts of one kind or another that you were never aware of before. You may be entirely justified in feeling that others like yourself, do not know of them either. If a fact or item of information strikes you as important and as worth remembering, you should jot it down and file it for future use.

3 *Record striking and significant ideas* Occasionally, you are struck with the power and force of an idea. It may be a different and unique expression of familiar thought, or it may be a powerful new concept that you have encountered for the first time. Obviously, either should be recorded in your files. The very act of recording it will plant the idea more firmly in your mind and will cause you to weigh and contemplate its worth. It may lose some of its significance after a time or may prove less vital than you first thought, but it may, on the other hand, grow in importance and in turn stimulate other ideas, which will become the essence of more than one good speech. New ideas are so infrequently encountered that when the speaker acquires one he should regard it as a precious possession, to be recorded and filed for use.

4 *Record examples, illustrations, and specific instances* Incidents and examples often provide the highlights of a speech. You need to have a growing fund of them. They serve to make vital, concrete, and picturesque material that might otherwise be abstract and even uninteresting. Concrete comparisons and contrasts, an apt example, or a fresh analogy are needed for practically every good speech, especially for relatively long ones. Your file of examples will serve you well indeed on many occasions. The best speakers have

such a file, and one is needed especially by the beginning student of speaking

5 *Record choice quotations and provocative sayings* In spite of your best efforts at wording your ideas, you will sometimes find that another—an essayist, a poet, or another speaker—has said it better or has coined a truly fine literary gem which will epitomize what you wish to say. Shakespeare, the Bible, Ralph Waldo Emerson, and many other great writers and speakers have embodied ideas in expressions which you may want to quote in many a speech. Whether your quotations are epigrams, aphorisms, figures of speech, or poetic phrasings, they make significant supplements to your own words and are, in the statement of Francis Bacon, like little “salt pits” which you may “extract salt out of, and sprinkle it where you will.”

6 *Record jokes and humorous anecdotes* In many speaking situations jokes and humorous anecdotes have a place. Listen to or read a speech by Alben W. Barkley or Adlai Stevenson if you doubt the helpful place of appropriate humor. You often read or hear good jokes—and generally forget them. If recorded, you will find them of value for many of your speeches.

7 *Record human interest stories* Audiences welcome stories of extraordinary courage, sacrifice, and virtue. As a reader and observer, you have many opportunities to acquire a store of them for your files. While they may serve a purpose in almost any kind of speech you deliver, they are especially fitting in speeches to stimulate or inspire.

## TESTING YOUR IDEAS

In the opening section of this chapter the first suggestion made in regard to sources for speech materials was to use your own ideas and knowledge. It was emphasized that every speaker must start with himself. In a very real sense, that is where he must also end. The chief reason for reading and investigating is to clarify, correct, and



develop your own ideas Unless you have ideas and continue to acquire new ones, all the recordings in your speech file will serve no useful purpose The ancient injunction that one should not try to grow figs from thistles is unquestionably applicable to speech making Since your success as a speaker will depend on the worth and significance of your own ideas, it is essential that you continually organize and develop them as you gather materials and prepare your speeches

"True greatness lies in being, not in seeming," wrote Shakespeare, and the statement applies with particular pertinence to the ideas you select and labor to develop in your speeches How good are they, after all, when you reflect and take time to examine them in the light of calm analysis? Some enthusiastically garnered ideas may be found to be invalid upon close inspection Other ideas which may have seemed commonplace or unpromising at first, grow in weight and value as they are developed and analyzed

To the casual eye, a rhinestone looks like a diamond Cheap merchandise is frequently given a polish which makes it more attractive at first glance than articles of substantial worth, and trained buyers, who can accurately appraise the value of an article, are less likely to be misled than are inexperienced purchasers In making any examination, the first essential is to know what standards to apply This is as true in evaluating ideas as it is in purchasing jewelry One can be misled by shoddy thoughts as well as by shoddy goods

Therefore, an idea which you have tentatively selected as a basis upon which to prepare a speech should be subjected to the following four test questions

1 *Does the idea present you with a challenge, a doubt, a question, or a problem?*

To be worthy of development an idea should startle you out of your placidity and make you doubt the soundness of some of your previous opinions Or it should defy an easy and immediate acceptance by raising questions that you find difficult to answer Mystery leads to investigation, complacency and dogmatism smother the germs of thought It may seem unfortunate that one of the first requirements of a speech idea is that it must cause you trouble If

you are not troubled by a new idea, the idea is probably either platitudinous or superficial.

If the implications of your idea are self-evident—if it carries on its back the answer to every question and the solution for every problem which it presents—let it pass undisturbed out of your mind. It will probably not be useful. But, if the idea is puzzling or challenging, if it poses unanswered questions, or if it presents an enigmatic problem, it meets the first requirement for a good idea. In its challenge, in your doubts about it, in the questions and problems it suggests lies a field worth exploring. Seize upon the idea, write it down, and prepare to submit it to the following further tests.

2 *Is the idea of sufficient significance to merit expenditure of your own time in developing it and the time of others in considering your presentation of it?*

Is it of any practical consequence whether it is true? Are the facts on which it is based interesting, stimulating, or enlightening? Does anyone care about the answers to its questions or the solutions to its problems? Will the subject repay your trouble in analyzing it, investigating, interpreting, and integrating the facts that may support it? Will your work on the topic lead you into useful and stimulating reading and meditation?

If your problem is really vital, it is probable that its solution has already been sought by many, and others may have found solutions more satisfactory than yours. Perhaps your own solution will have little objective value. In that case, it is doubly important that your very search shall have value in itself, providing you with new information and stimulating your thinking along significant lines. Sometimes it is not only the goal we reach that is important, but also the satisfactions and learning achieved along the way. The second test, then, to which your idea should be subjected is this: Does it have sufficient significance to you and your prospective audience to justify the time and trouble you will have to spend on it?

3 *Does your idea affect you with a feeling of uneasiness arising out of a need for answers to the questions, for solutions to the problems, it raises?*

It is necessary to have or to develop a real concern for your idea

before you can make it of real concern to your audience, or before you yourself can work on it with genuine interest. But you may have to work for and cultivate this personal interest, as you have to work at other phases of ideational development. If an idea really contains a personal challenge and also has objective significance, you can be very certain that it contains the germ of personal concern and interest for your audience. In this sense the third test question carries within itself the first two.

It is a familiar fact that the deeper we delve into a significant subject (whether a bidding problem in bridge or an idea for a speech) the more interesting it will become. Best for development are certainly those ideas that have been sown deep in the mind as the result of long experience. Old enthusiasms and long-continued interests yield the most abundant harvests. But your mind should not be allowed to become a closed corporation, shutting out all new interests. Our inquiring curiosity normally expands continuously in scope, and we develop interests today that were formerly beyond our remotest thought. This process of normal, healthy mental development should be encouraged. Our thinking should be cosmopolitan, not provincial.

You should discard the childish habit of clinging with homesick longing to old familiar thoughts. "I take all knowledge to be my province," wrote the young Francis Bacon to his uncle, Lord Burleigh, in 1592. "There is no information that I would not rather have than lack," Dr. Samuel Johnson told Boswell. Such generous receptivity of mind should be cultivated by all as providing one of the primary requisites of richness of thinking. The mind that simply feeds upon itself will suffer from malnutrition.

4 *Is your speech idea specific and limited enough to permit it to be clearly and precisely expressed?*

Sometimes our minds delight in playing with the inexpressible. We find ourselves saying, "I just can't explain what I mean, but . . ." If you can't explain what you mean, you don't know what you mean. If your thoughts lie too deep for expression, allow them to remain unexpressed rather than express them incoherently. Certainly, an idea that cannot be adequately expressed has no value for

speech, which *is* expression. It is true that everyone has mental depths which no one but himself can plumb. In a sense, we are all Robinson Crusoes, dwelling alone on our islands of thought, never entirely understood by our fellows or even by ourselves. And it is partly true that every individual is a diamond in the rough, that his potential intellectual brightness is greater than is apparent. This is what Joseph Addison, the eighteenth-century English essayist and statesman, meant when he explained his conversational limitations by saying he had only sixpence in his pockets but could draw for a thousand pounds. Everyone has had the experience of struggling to express ideas that simply would not take form. Perhaps the unexpressed ideas in your mind have more value than those that are expressed.

But when you are searching for speech ideas, your only legitimate concern is with those that you can express. Ideas with vague outlines and incoherent implications must be clarified or discarded. To avoid fuzziness in thinking, to avoid talking around a subject without ever quite coming to the point, to avoid confusion in expression, you must pin down your idea as firmly as though it were a specimen on a zoologist's work table. In other words, it must be definitely phrased. Only as an idea is clearly expressed does it become a satisfactory starting point for a speech. So long as it remains inexpressible, it must remain in your sole possession, not to be passed on to others. Your job as a speaker is to find ideas that may, by your phrasing of them, be passed on to the thinking of your audience.

The four tests discussed above have been placed at the close of this chapter for the purpose of guiding you in the intricate task of finding and evaluating ideas for your speeches. They will have an important bearing, also, on your choice and selection of materials for the analysis, treatment, and ultimate development and expression of your ideas. As you anticipate your successive class speeches and, later, the speeches you may give in your professional and social life, let the tests we have outlined serve to stimulate and guide you in channels that will enable you to formulate and express the best ideas of which you are capable. The application of the four tests must be practiced and learned if you are to develop communicable ideas.

## CONCLUSION

You must recognize frankly that the first test to apply to a speech is the value of its contents—the ideas, facts, quotations, anecdotes, and human interest stories of which it is composed. Ideas must come, first of all, from within the speaker, but he should also turn to other sources. The sources noted in this chapter—discussions, college courses, radio and television broadcasts, speeches and lectures, readings, and library reference materials—are among the best. By exploiting these sources, you will find materials to supplement and enlarge your old ideas and to stimulate the development of new ones. In using secondary sources, however, your own integrity and accuracy require that you observe specific cautions. The use of systematic recordings, with selected categories for filing your ideas and materials, has also been stressed as a means of preserving the best materials you encounter for your speeches.

The chief point of emphasis in this chapter, however, has been that there is no substitute for the speaker's own ideas. These ideas need to be enlarged, supported, and supplemented through research, but, in the last analysis, all research depends upon them and is subservient to them. Whether your ideas are old or new, active or dormant, transitory or permanent, concrete or abstract, they must be tested by the best means at your disposal. The four tests presented for evaluating speech ideas should be applied not only to the limited number of speeches you make in your speech course but to all the speeches you will deliver and hear throughout your life.

## EXERCISES

### FOR CLASS DISCUSSION

- 1 What kind of speech preparation does the "iceberg technique" imply?
- 2 How should you relate your own thinking on a problem to outside sources of information on it?

3 What sources of speech ideas can you think of besides those discussed in this chapter?

4 What is meant by "the sin of quoting out of context"? Cite examples of instances in which you think this was done

5. How can a speaker maintain common ground without pampering the audience's prejudices?

6 Do you agree with this statement made in this chapter "If the implications of your idea are self-evident . it will probably not be useful"? What point is intended? In what ways might you modify this judgment?

7 Are the tests for ideas discussed in this chapter realistic in terms of your own experience? What are the tests for reliability of any sources used?

#### FOR WRITING OR SPEAKING PROJECTS

1. State briefly some new idea you have had recently Has it grown or diminished in significance as you have pondered it?

2 State an idea you have discussed with another person and relate what happened to your thinking as a result of the discussion

3 Give examples of facts learned in your classrooms or reading which you would like to incorporate in speeches.

4 Make a list of radio and television programs useful as sources for speech ideas

5 Cite an example of a speech you have heard in which the speaker failed to credit the source of some of his materials

6 Give a brief speech or write a brief essay on the way in which one of your ideas developed, tracing it back to its first entry into your mind, if you can.

7 Speak briefly to the class on the theme "The mind that simply feeds upon itself will suffer from malnutrition "

8. Find an example of what you consider "fuzzy thinking" on some contemporary issue Explain what is wrong with the thought processes, and restate the point of view with greater clarity and meaningfulness

9. In the preparation of your next speech, make a list of the various types of sources from which you have gathered material

## Chapter Eight

# ORGANIZING THE SPEECH

**T**WO MEN were returning home after listening to a speech. One said to the other, "What were the speaker's main points?" The other replied, "I'm not sure, but I made seven for him." In these remarks were couched two salient criticisms: first, that seven main points are too many for a speech, and second, the speech was so lacking in essential organization that at least one listener did not comprehend any clear pattern of main ideas at all.

The responsibility for organizing every speech you deliver—of ensuring that your speech has an introduction, a body or discussion, and a conclusion, with every part characterized by a well-knit pattern of main ideas and subsidiary ideas—is an essential part of your preparation. If we propose to build a house, we employ an architect to design it and make blueprints. Rooms, closets, porches, entrances, and exits are planned for orderly living. The contractor follows the architect's blueprints and presents the owner with a completed house. What the architect's blueprints are to the contractor, the speech outline is to the speaker. If the speaker will take time and care to organize and structure his speeches, he will, whether young or old, make two important contributions: one to the welfare and benefit of the listeners and the other to the welfare and benefit of himself.

**THE BENEFIT OF THE LISTENER** All speaking should be intended for the benefit of those who listen. It is unfair to an audience for

a speaker to discuss a subject in such a disorganized manner that he makes it difficult for his hearers to comprehend the main and subordinate ideas and to see the relationships between them and such supporting materials as illustrations, specific facts or statistical data, anecdotes, or quotations. We all know the significance of the oft-quoted remark of being unable to see the forest for the trees. To present a speech in which the materials are disorganized, unrelated, merely a "crazy-quilt," so that any listener tends to lose connections—or worse still, fails to see any at all—is to impose an undue burden upon the listener. Understanding of a speech depends upon perceiving relationships among its various elements and is best achieved when the major and minor points that the speaker presents are synthesized and related for the best and most pleasant listening and comprehension. Chapter 6 stressed the importance of a specific purpose in every speech, by which the speaker directs the audience to the specific response he desires. The speaker has no surer means of accomplishing the goal of his specific purpose than by the most careful ordering of his entire speech, from the first main point to the last subdivision.

**THE BENEFIT OF THE SPEAKER** The hazards of failure are too great for anyone to attempt the discussion of a problem without having drafted a plan (outline) for what he wants to do. We may think that we can arrange our thoughts as we go along or that the speech elements we know to be essential will be recalled and stated at the right time and place in the speech, but the risk is very great that, unless the speaker has planned carefully, such will not be the case. The remark that the best speeches are often made on the way home from the meeting is testimony that after many a speech effort the speaker finds himself recalling some of his choice materials which he failed to present or of utterances which might have been improved.

There is no greater contribution to the speaker's confidence and feeling of assurance than that provided by his knowledge that his materials have been assembled and arranged so that he can move from the beginning to the end of his speech in a systematic and orderly manner. When we recognize that the very process of organ-



izing and arranging an outline on sheets of paper or cards helps to plant the arrangement in mind and thereby relates the materials directly to the speaker's thought processes, we perceive the primary purpose of this stage of his preparation. In short, the antidote to the rambling, incoherent speech is for the speaker to organize his speeches in order to ensure his own success.

## SELECTING THE MAIN IDEAS

The point was stressed in Chapter 6 that every speech should be characterized by a concentrated effort to carry out a specific purpose or goal. You will recall that Chapter 7 presented a series of questions for testing the worth of ideas. You must now consider the principles that govern the selection and arrangement of main ideas for any speech. After a speaker has decided upon his specific purpose, he should ask himself: What *main*, *chief*, or *basic* points do I wish to make which will be essential to accomplishing this purpose? These points will constitute the body of his speech, and upon them will rest his success in accomplishing his specific purpose.

To break down your purpose into the main points on which you will build your speech is not so simple as cutting a pie into a given number of pieces. A speaker's mind is usually filled with many thoughts about the subject. At first, they tend to be incoherent, irrelevant, and probably too numerous. Ideas, facts, and random thoughts have to be analyzed and then coordinated or subordinated into the framework of essential main ideas that will best accomplish the purpose of the speech. This process requires a continuous and diligent examination of the purpose of the speech in order to discover what its elements are and how they can be used as main points for the given audience the speaker may be addressing.

Suppose you are planning a speech to a Kiwanis Club concerning observations made during a pleasure tour of Europe. Your mind is filled with a great variety of things you have seen, about which

you have clear convictions and feelings. How much of this material can be incorporated into a fifteen-minute speech? Can you include discussion of the social customs of the French as compared with those of the Dutch, how the underprivileged live in Italy, the extent of communism in Italy and France, country life in England as you observed it, or the places of entertainment in Paris? Obviously you could not hope to treat all these subjects in a brief speech. Moreover, you may have the task of deciding whether your speech is to be purely informative, whether it will be persuasive by appealing for money to be sent to the destitute or by advocating specific measures for achieving peace in Europe, or whether you will merely entertain your audience with an account of some humorous or delightful aspects of your trip. These and other problems are yours to resolve as you contemplate the organization of your speech. The following suggestions, which may be applied to any speech, are designed to help you resolve such problems.

In general, the main ideas should

- 1 Accomplish the specific purpose
- 2 Be few in number (two to four)
- 3 Be selected in relation to the length and type of speech
- 4 Be arranged effectively.

In relation to himself, the speaker should consider

- 5 His knowledge of the subject
- 6 His degree of conviction and range of feelings
- 7 His accumulated materials of support and evidence

In relation to the audience, the speaker should consider

- 8 Its knowledge of the subject
- 9 Its interest in the subject
- 10 Its attitude toward the purpose.

As has been said, the most important factor influencing the selection of the main ideas is the *specific purpose* of the speech, for everything you say or do should relate to it. The first basic rule of arrangement is, therefore, that every main idea must help directly

to accomplish the specific purpose. All your main ideas must combine to lead your audience to full understanding or acceptance of your specific purpose. By this rule you can determine whether you have properly worded and selected the main ideas.

Main ideas should be few in number. This is true even for lengthy or extended addresses. Common errors of inexperienced speakers are to include too many main ideas in a speech and to confuse main ideas with subordinate ideas and supporting evidence. The speaker should sift his thoughts and materials in order to group his ideas into the major points, which should not number more than two to four. There is no rigid rule regarding the number of major points, but a speech with more than four would probably be difficult for the audience to follow and remember and would indicate that the speaker has failed to group and synthesize his thoughts and materials.

In the speech about your trip to Europe, let us say that your final decision is to convey to your audience some of your firsthand observations. You spent a good deal of time in Paris visiting various places of entertainment and you have a good recollection of where you have been and what you have seen. Perhaps you have brought back such materials as restaurant menus and night-club programs, this leads you to recall that the audience will be attending their regular weekly luncheon, at which their minds will be on good food and entertainment. Thus you arrive at a specific purpose to *inform* the audience of entertainment facilities in Paris during the summer of 1954. You start by putting down many ideas that occur to you: the floor show at the Lido night club, the sidewalk cafés, the parks, the *Comédie Française*, the *Folies Bergère*, the Opera House, the museums, the Montmartre district, the tours of the city. Then it occurs to you that this is not a very coherent list—it includes general ideas and specific examples, not all of it would interest the audience, you do not know enough about all these subjects and you could not cover them all in fifteen minutes.

But if you analyze these ideas for your speech in relation to the considerations listed above, you might arrive at these main ideas:

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*Specific purpose* To inform members of the Kiwanis Club about entertainment in Paris in the summer of 1954

*Main ideas*

- I There are many places of interest in the city
- II Restaurants combine good service and excellent food
- III Theaters have unusual programs
- IV Night clubs feature spectacular dancers

Giving further consideration to your audience, you might conclude that their dominant interest is in the night life of Paris, which conclusion then leads you to this more limited statement of purpose and main ideas

*Specific purpose* To tell the members of the Kiwanis Club what night life in Paris was like in the summer of 1954

*Main ideas*

- I Night clubs have a distinctly sophisticated character
- II Theaters feature vaudeville, burlesque, and musical comedy

After you have delivered your Kiwanis Club speech, the minister of your church asks you to speak at a social meeting of the congregation. Your specific purpose and selection of main ideas for such a meeting will obviously be different and might be as follows

*Specific purpose* To tell the members of the congregation how some of the historical places of interest in Paris look to an American

*Main ideas*

- I Personal observations on some historical cathedrals
- II A trip up the Eiffel Tower
- III Paintings of interest in the Louvre.

Again, you may be trying to persuade members of your community dramatics group to incorporate some of the features of the French theater in the new building being planned for your city

*Specific purpose* To convince members of the local dramatics group that the French theater has advantages which should be incorporated in the new building in our community

*Main ideas*

- I American theater stages have definite limitations
- II Theaters of Paris have very unusual scenic facilities
- III We can incorporate the French features to our advantage

By carefully selecting, analyzing, wording, and arranging your main ideas, you use them as basic points in the structure of the speech and the achievement of the speech purpose. The development of subordinate points and materials to support these main ideas will, in turn, complete your preparation of the substance that you want to use. In Chapter 9 you will find a discussion of the various kinds of supporting materials that may be used for the development of your ideas. The section of the present chapter entitled "Outlining the Speech" presents examples of subordinate points which may be used to support, clarify, or develop the main ideas.

## PHRASING THE TITLE

Titles of speeches are useful in catching and focusing the interest of the audience, in indicating to the audience the general subject of the speech, and in crystallizing for the speaker the chief points he wants to make or the mood he wants to establish. In general, the following rules for formulating speech titles should be observed:

1 *Be brief* "Acres of Diamonds" is better than "Opportunities to Achieve Success Are Often Found Close to Home."

2 *Be clear and definitive* In addition to arousing the curiosity of listeners, the title should help the listener to anticipate the subject to be discussed and to recall in summary the speaker's main theme. Although the title should usually reveal the general subject of the speech, the titles of some speeches, as of a persuasive speech with whose main purpose the audience may be in disagreement, may tactfully be stated in rather general terms. In a speech to a labor union group advocating more control of unions, a title such as "Let's Control Labor Unions More Forcefully" would antagonize the group. The title, "Should Labor Be Controlled?" would probably be better.

3 *Attract attention* "A Pliable Hobby" would doubtless intrigue an audience more than "How to Make a Cane-Bottom Chair", "The

Wheel Turns" sounds more interesting than "There is a Tendency for Events and Situations to Recur." In using this principle of attracting attention, try also to keep in mind the principle of clarity and definitiveness.

4 *Be suggestive.* Such a title as "Terror in Test Tubes" suggests to the listeners that they will probably hear a talk about experimentation in development of deadly weapons, but, since it obliquely suggests rather than precisely describes the subject, the curiosity of the listeners is sharpened.

5 *Be imaginative.* "Why Join a Fraternity?" is brief, descriptive, and may well attract the attention of listeners who are especially interested in the subject. However, its flatness suggests that the speaker and hence the speech may not be very imaginative. This initial impression would be avoided by a livelier title such as, "A Houseful of Brothers."

A good title is especially useful if a speech is being advertised in advance with the objective of attracting a large audience, and, even if it is not advertised, it serves to win a favorable initial impression for the speaker when it is announced by the chairman who introduces him. Moreover, many speakers find that the early phrasing of a good title actually helps them to bring their own ideas into sharper focus while they are preparing the speech. This is why phrasing the title merits your attention immediately after you have selected the main ideas.

## THE PATTERN OF ORGANIZATION

All speeches must begin, must be developed in accordance with a plan, and must end. This is not to say that arbitrary and uniform rules of step-by-step development apply to all speeches. Variety in organizational procedures has a place in speech making, as it does in most creative endeavors. There are certain patterns and principles, however, that can be generally applied. Traditionally, writers in public speaking have tended to refer to the parts of a speech as the introduction, the body (or discussion), and the conclusion.

To think of the parts of a speech only in these terms is to attach to the speech development labels which may have little real significance to a given speech as it is actually developed and delivered. The real question is: What is this part of the speech doing to achieve the specific purpose or goal of the speaker with this specific audience?

This raises the question of how, in view of the speaker's desire to accomplish his purpose, he can determine what the thought process of an audience is while listening to a speech. John Dewey, in his book *How We Think*, made a significant contribution to an understanding of this question when he analyzed the normal human thought process in terms of the following sequence pattern: (1) Our *attention* is drawn or directed toward a situation or condition in society. (2) The situation or condition gradually appears to us as a *problem*. Whether this problem is large or small, dormant or active, our normal pattern of thinking leads us to investigate its origin, its causes, its present manifestations, and its importance. (3) We next weigh, consider, and apply to the problem a number of *possible solutions*. (4) We then hypothesize the most *satisfactory solution*. (5) This, in turn, must be translated into *action*—not necessarily physical action, but some kind of decision or future thinking in relation to the solution of the problem.

The problem need not be one that requires specific correction or the application of a solution. Sometimes it requires of us merely an awareness of our lack of knowledge on a specific subject, which is translated into a *desire* for information, which, in turn, may be satisfied by obtaining the information. Thus, the "solution" is really the "satisfaction" in our minds that we now have the information and can use it. Applying this sequence of problem solving in his book *Principles and Types of Speech*, Professor Alan H. Monroe has developed, with regard to any speech theme or purpose, a pattern which he calls the *motivated sequence*. The terms that label each step in the speech are intended to characterize audience reaction or motivation as the speech progresses. Closely related to the Dewey thought sequence, Monroe postulates the following steps: *attention, need, satisfaction, visualization, and action*.

Another writer, Richard C. Borden, has proposed in *Public Speaking as Listeners Like It* a formula for the divisions of a speech in terms of the changing attitudes of the audience toward the speaker throughout the course of the speech. He applies to the parts of a speech these labels: *Ho-hum!*—indicating the indifference of the average listener toward the speech as it begins and the necessity for the speaker to capture audience attention; *Why bring that up?*—indicating the necessity for the speaker to make the audience feel a need or desire for the subject and purpose; *For instance?*—indicating the feeling of the audience that the speaker should develop his points concretely and with specific materials; *So what?*—asking the speaker to relate the subject and purpose to the future thoughts and action of the audience in order to answer the question *Well, what should we do about it?*

These formulations of the basic speech pattern in relation to audience reactions are all useful, and it is well to keep them in mind when putting a speech together and when deciding upon its organizational patterns. We may demonstrate the relationships among these various labels for the parts of a speech by the following table.

THE PARTS, OR DIVISIONS, OF A SPEECH			
<i>Conventional Divisions</i>	<i>Dewey's Thought Pattern</i>	<i>Monroe's Motivated Sequence</i>	<i>Borden's Formula</i>
Introduction	Attention	Attention	Ho-hum! Why bring that up?
Body	Problem Possible solutions Best solution	Need (may be in introduction) Satisfaction	For instance?
Conclusion	Action	Visualization Action	So what? Well, what should we do about it?

**The Body.** Within the broad pattern of organization which the speech will follow, we must fit and arrange the main ideas which become the main points in the body of the speech. In considering



the major speech divisions, the conventional terms *introduction*, *body*, and *conclusion* are used, but you should keep in mind the other labels in the above table as a guide to the progressive development of your ideas in terms of audience reaction

Building the body of the speech involves arranging the main ideas in proper sequence and developing each to its maximum effectiveness. Later chapters which treat speeches to inform, speeches to persuade, and speeches to entertain present more detailed information on procedure. In this section we consider the basic most widely applicable principles of arranging main ideas into a good speech organization.

**THE SPEECH TO INFORM** After you have arrived at your specific purpose and your main ideas, your task of arranging them in the most effective sequence should be accomplished with relative ease, although even this task requires your care and good judgment. Four methods are well adapted to the development and arrangement of informative speeches. They are *chronological* (time sequence), *causal relation* (cause to effect), *spatial* (space relations, which may be from north to south, east to west, front to back, or top to bottom), and *topical* (a listing of main ideas in which the order is unimportant). Perhaps the best guide to procedure is your answer to this question: To what specific method does this topic lend itself?

As has been suggested, your subject for an informative speech may well indicate which method can best be adapted to accomplish your purpose. For example, the *chronological* method is ideal for such a topic as "The Rise of Hitler in Germany," or "The History of Our University." On the other hand, the *causal* method lends itself to such subjects as "Consequences of Health Neglect," or "Soil Erosion: Its Causes and Results." The *spatial* method proved to be best for the student who talked about "Yellowstone National Park" and described it from the point of his entrance to the point of his exit. A student who discussed "Placing Furniture for Better Living" also found the spatial method to be most suitable. The *topical* arrangement was found most suitable for a student talk on "How to Play Second Base" and for another on "What to Look

for in Judging a Dog Show " Naturally, care must be exercised for the best arrangement of all main ideas, regardless of the method finally chosen Perhaps no better suggestion can be made than that all points should be organized to give the best climactic and interest-holding arrangement.

**THE SPEECH TO PERSUADE** The patterns of organization of the speech to persuade are more complicated than those of the speech to inform, and many more factors will be involved in the ultimate wording and arrangement of the main ideas (These will be treated more thoroughly in Chapter 12 ) Many persuasive speeches lend themselves to the *problem-solution* pattern described by Dewey, since most persuasion involves the speaker's advocacy of a point of view, feeling, or action with respect to a difficulty or problem which exists in society Very often, consequently, the first main point in the body of a persuasive speech is devoted to proving that the problem exists, and the later ones are arranged to present the best solution or the precise action that is desired

In many persuasive speeches, because the problem is well known, the speaker will devote but little time to stating and defining it Instead, he devotes the major part of his time to a thorough discussion of the recommended solution and advocacy of the action he believes should be taken In such a procedure he is advocating *positive advantages* and *positive action* designed to meet and solve the problem A genuine crisis in the financial affairs of a fraternity, church, or any other organization calls for remedies and solutions, not for a discussion of whether there is a problem Not infrequently a speaker may find it advantageous to present and develop a part of the problem and a solution to that part of the problem, turn to another part of the problem and its solution, and thus develop his speech in a *parallel problem-solution sequence*

In any variation of the problem-solution pattern of development, the main ideas of a persuasive speech typically pose and answer the most basic questions or inquiries that it is natural for people to make when facing controversial subjects or issues These are often referred to as *stock issues* or *stock questions* and are employed in the argumentative or conviction speech rather than in those per-

suasive speeches in which the basic aim is to arouse feeling. The following are the stock issues in the form of questions

Is there a need for a change?

What are the possible solutions?

What is the best solution?

Will the proposed solution bring new and greater evils?

Can it be put into effective operation?

The *causal-relation* method is recommended for the persuasive speech as well as for the informative speech. In the realm of persuasion we inevitably think of causal relationships. If a speaker chooses to advocate home ownership as more advantageous than home renting, he must deal with such undesirable effects on the home owner as payment of taxes, making of repairs, and costs of sewer assessments. He may also point out such desirable consequences of home ownership as greater individual security and increased personal satisfaction. This is an example of proceeding from cause to effect.

On many occasions we look back from a known effect to find its probable causes. This was the method of the student who spoke on "Tensions in American-Russian Relations" and directed the thinking of the audience to his conclusion that the hostile relations between the two powers stem from the mistakes that were made at the Yalta Conference.

The natural tendency to inquire into the causes of an event and the results of an action, or the consequences of inaction, explains why the causal-relation method is highly adaptable to the persuasive speech. Sometimes it is difficult to know whether we are reasoning from cause to effect, from effect to effect, or from effect to cause, for basic causes are frequently difficult to determine. We often mistake an effect for a cause. Nevertheless, whenever a speaker engages in analyzing chains of events and shows that they must lead forward to inevitable consequences or may be traced back to fundamental explanations or reasons, he is using the causal-relation method.

**The Introduction.** After the body of the speech has been

prepared, the logical next step is to prepare an introduction that will be effective for its prospective audience. In brief, the purpose of the introduction to a speech is to make the audience receptive to what is to follow. Although an occasional introduction may be relatively lengthy, especially when the subject requires that a careful groundwork be laid, the introduction can normally be kept brief if the speaker plans it with care. No arbitrary rule applies. Perhaps the best suggestion is that it should be as long as necessary but as brief as possible. The danger is great, especially when the speaker is limited in time, that his introductory remarks will be too verbose and hence will interfere with the development of his subject.

In preparing an introduction, the speaker should ask himself constantly: *What should I do or say that will develop a genuine interest and desire by the audience to hear the speech I plan to give?* The introduction is not the speech—it is those prefatory remarks the speaker makes which prepare the audience for the speech. Unless the audience is well prepared, the remainder of the speaker's task will be extremely difficult. The arousing of attention, interest, curiosity, concern, and anticipation is the key purpose of the introduction.

Although good introductions may vary greatly in methods and kinds, the following principles will provide a good general guide to preparation of introductions.

1 *You must establish acceptance of yourself as a person.* This suggestion involves both the speaker's conduct and the content of his opening remarks. To strive to be *pleasant, modest, confident, and direct* is a large undertaking, but it is such qualities as these that most readily win a favorable response. To greet the chairman and audience in a courteous manner shows that you are approaching your subject with your audience in mind.

2 *You must gain attention.* Your opening sentences must arrest attention. Remember that many people have no more than a perfunctory interest in your subject, or even in being present, and that the "Ho-hum" state of mind certainly prevails among some members of your audience. What, therefore, should the speaker

do to capture attention and cause the audience to *want to listen*? The following have proved to be effective methods

- 1 Give an example or illustration showing the significance of what you will develop in your topic
- 2 Tell an interesting story or anecdote which is related to your topic and which will lead you to it (Make sure the anecdote is in good taste )
- 3 Make use of one or more rhetorical questions which will stimulate the audience to think
- 4 Make a startling statement
- 5 Be ready to adapt your planned introduction in terms of a preceding speech or other elements in the immediate situation

3 *You must arouse a desire to accept your purpose* Since your main ideas serve to fulfill and satisfy the specific purpose of your speech, the introduction must prepare the way for the ideas that will be emphasized throughout. Hence, regardless of what methods you employ, you must assume the obligation of focusing attention on your specific purpose. In an informative speech you must create a desire for the information you will convey. In a persuasive speech you must arouse a feeling of need to recognize the problem or to find an acceptable solution for it. Because audiences vary so much in age and sex as well as in religious, social, cultural, economic, and political backgrounds, the problem of audience analysis is crucial to achieving audience acceptance of your purpose.

4 *You must achieve common ground* Doubtless the most effective means of creating audience desire to accept your purpose is to demonstrate that the topic for discussion is one that you, as speaker, and your audience have in common—a problem that immediately faces every one of us and that we must understand, think about, and solve. The common-ground technique is normally employed at the very beginning of a speech, but as a principle it should be considered throughout the speech in order that your selection of supporting material may strengthen the relationship between you and your audience (see pp. 279-281).

5 *You may need to define some terms* Consider carefully, in terms of your audience and your subject, what terms it will be necessary for you to define. Some people understand the term *parity* with respect to the nation's agricultural problems, but others do not. Whatever your subject, decide whether specific terms or words require definition for clarity or for forcefulness.

6. *You may point up the timeliness of your subject or its relation to the occasion* Every speech has a specific subject and is delivered to a specific audience on a specific occasion. You may frequently find it appropriate to refer to the significance of the occasion and to tell why your subject is a vital one for the audience assembled. Show how your speech bears on the welfare of the audience at that specific time and thereby makes the occasion a significant one. If, for example, a particular event which has occurred recently or even in the presence of your audience is relevant to your subject, you should incorporate a few remarks about it in your introduction.

7 *You must make a clear transition from your introduction to the body of your speech* Many aspects of this principle must be considered, but the essential factor of clarity should be dominant. In the informative speech, it is often advisable to make a direct statement of purpose and a summary of the main ideas to be taken up. In the persuasive speech, you may or may not want to do this, depending on the type of persuasion and the attitude of the audience. Again, the general rule is to make the thinking of your audience easy. Remember that your audience deserves to know when you start your main development and when you make a transition from one idea to another. Give careful consideration in your introduction to how you can lead your audience into your first main point.

**The Conclusion.** In concluding his speech, the speaker's concern is that his final words will leave a strong impact and advance his purpose. To achieve these aims, the conclusion must be prepared as carefully as the other parts of the speech. The conclusion should center around the question: What final impressions do I wish my audience to have?

Good conclusions may vary in structure, especially as among

different kinds of speeches. Your subject, purpose, and the particular audience you may be addressing are your guides. In later chapters which treat different kinds of speeches more detailed instructions are given, but certain general precepts should be considered now.

In many speeches the conclusion summarizes the main ideas and restates the specific purpose. This is especially true for the speech to inform, where clear understanding is the goal. Just as in the introduction the speaker motivates the hearers to want the information, so in the conclusion he suggests, besides simply summarizing them, the future use and application of the materials presented. In other words, the "So What?" question should be answered as the speaker visualizes with his audience the present and future values of the materials he has presented.

The conclusion of the persuasive speech is more complex and therefore demands more consideration than that of the informative or the entertaining speech. A summarization is often wise, even essential, particularly in a speech to convince, in which basic arguments and reasons need to be restated. For most persuasive speeches this summary is combined with appeals to thinking, feeling, or action. Attention should be focused again on the specific purpose or essence of the speech, and the point of view of the speaker should be made to stand out favorably in contrast to any other. The values and benefits of this point of view should be visualized for future guidance and living. Moreover, just as stories, anecdotes, and quotations serve in introductions to focus attention on what will be said, they serve equally well in conclusions to impress and epitomize what has been said.

The conclusion for the speech to entertain is perhaps the simplest and least complicated of all. The conclusion of a speech of this kind—whose purpose has been to create a mood of relaxation, levity, and enjoyment—must leave the audience in a happy state of mind. One final choice story, a witty summarization, or a pleasant light turn of phrase suggestive of a moral to be drawn, will bring the speech to a quick and happy conclusion.

It was suggested above that the introduction should be as long

as necessary but as brief as possible. This principle is equally applicable to the conclusion. Summarizations and appeals should be concise and pointed. Brevity will prevent you from being anticlimactic and therefore ineffective in the last words you say. Finally, regardless of the kind of conclusion and the kind of speech, keep in mind that you must "end strong."

## OUTLINING THE SPEECH

Earlier in this chapter the word *outline* has been used several times. We come now to a more detailed discussion of the subject of outlining—kinds, principles, and model forms—for the purpose of preparing you to give better speeches than you might otherwise be able to do. The importance of good outlining can scarcely be overstressed.

In brief, the outline is the recorded culmination of your preparation of the speech organization and development. When you have completed it, you have progressed to a point in your speech preparation where you can confidently proceed with your oral practice. In other words, the outline is the final thought structure of the speech, which you actually put down on paper, and is the indispensable basis for good extemporaneous speaking. In general the principles of outlining that apply to speeches are the same as those you have already studied in your English composition classes.

Applying the aphorism stated above that good writing is evidenced by a full wastepaper basket, you may find that more than one sheet of paper will be discarded before you are satisfied with your final outline for any given speech. There are times when a given subject, by its very nature and your approach to its treatment, will lend itself to rather ready outlining. More often, however, you can expect to exert time and effort in making several drafts, and you will have to overcome the temptation to be hasty and hence imperfect in your workmanship. Fortunately, outlining is a process which becomes easier with experience—it is almost auto-



matic for an experienced speaker—and an outline that has been prepared according to the best-known principles offers many compensations for the work involved when you actually come to deliver your speech. The most important guiding principle is that you must think about your subject in terms of *your specific purpose, your main ideas which support your specific purpose, and your subpoints and supporting materials for each main point*, all of which you must write down *systematically, coherently, and logically*. An analysis and inspection of your first drafts, followed by a reworking of them as many times as is necessary, will enable you to arrive at a final, satisfactory draft.

Keep in mind, however, the following cautions. Your outline is not a strait jacket which binds you rigidly in delivering the speech. Rather, it is a flexible working guide to the speech presentation. It must be adaptable to the live audience, to your individual style as a speaker, and to last-minute adaptations you need to make because of the new ideas and unexpected circumstances that may arise in the speaking situation. Your outline is not an end in itself. There is, of course, a sense of achievement to be derived from having made a good outline, but remember that you have made it only in order to make a better speech.

**Types of Outlines.** The two basic types of outlines are the *topical outline* and the *complete-sentence outline*. These are the types which you will doubtless learn to make in your first course in speaking.

The *topical outline*, as the term implies, states all the points in the outline as topics, words, or phrases and is used as a general guide to the proposed content of the speech. The following illustration of this type shows the development of one main point in the previously noted speech on entertainment in Paris.

## I Movies and Theaters

### A Movies

- 1 Number of movie auditoriums in Paris
- 2 Characteristics of auditoriums
- 3 Types of pictures shown
- 4 Behavior of audiences

## B Theaters

1. Number of theaters in Paris
2. Size and characteristics
3. Plays shown during the summer of 1954

The *complete-sentence outline* states all main points, major sub points, and sometimes subsidiary subpoints as complete sentences. It represents the best structure for many speeches, especially for those that are complex in nature and that require precise phraseology in order to convey accurately internal relationships. Many persuasive speeches need to be outlined in complete-sentence form. To illustrate this form, we have outlined below the first point in the body of a speech to persuade the audience to support a plan for socialized medicine in the United States.

The example of the development of this point also demonstrates the use of the *technical plot* in the left margin—that is, the indication in the margin of the various devices, tools, methods, and techniques being used, such as forms of support, appeals to emotion, forms of reasoning, common ground, definition, and other specialized techniques. The speaker can thus test his development to see whether he has included sufficient and varied materials and methods for a successful speech.

## OUTLINE OF ONE MAIN IDEA

TECHNICAL	
PLOT	OUTLINE (BODY)
<i>Need or problem</i>	I There is a shocking problem of inadequate medical care in the United States today, <i>for</i>
<i>Appeal preservation of human race</i>	A Many underprivileged are not getting adequate medical care, <i>for</i>
<i>Statistical data</i>	<ol style="list-style-type: none"> <li>1 There is considerably more illness among families on relief and earning less than \$1000 a year than among higher income groups</li> <li>2 Infant mortality rate among such families is several times higher than that among families earning \$3000 or more</li> </ol>

<i>General example</i>	3 There are many examples of horrible conditions of disease among low-income families, <i>for</i>
<i>Specific examples</i>	a In Altoona, Pennsylvania, slum sections produce many cases (1) In the home of John Doe (2) The case of the Smith family .
<i>Cumulation</i>	b In larger cities, such as Los Angeles and Washington, there are thousands of cases B A lack of proper dental care is also apparent, <i>for</i>
<i>Statistical data</i>	1 In examinations of men for the draft in World War II, the percentage of men with bad teeth was high a . b. . . .
<i>Testimony</i>	2 Many leading dentists testify to this condition a . . . b. . .

It is not necessary to use complete sentences in stating subpoints of the level of a, b and (1), (2), which are usually the citation of supporting material to prove or develop the points. But it is not difficult to see that if the main and major subpoints were stated in topical form instead of in sentence form, the topics would not be so clear to the speaker in his own preparation or to the reader of the outline

I Problem shocking today (*what problem?*)

A Underprivileged inadequate (*inadequate as to what?*)

B Dental care needed (*by whom?*)

You will note the use of the term *for* or *for example* after each point in the former outline. This is a useful practice which aids in following the logical continuity of the development from each main idea to its supporting material. Another way to check back to the main idea in order to test the adequacy of the development under it

is to read all the subpoints on one level, such as 1, 2, and 3 under A, and then to see whether you can logically insert the word *therefore* before reading proposition A. This would read, "There is considerably more illness among families on relief and earning less than \$1000 a year than among higher income groups, *and* infant mortality rate is several times higher than among families earning \$3000 or more, *and* there are many examples of horrible conditions of disease among low-income families *Therefore*, the underprivileged are not getting adequate care, *therefore*, there is a shocking problem of inadequate medical care in the United States today "

When statistical data, specific examples, and quotations are used in an outline, the question arises as to whether you should cite their sources. The logical brief always cites the source, but for practical purposes this need not be shown in the usual speech outline.

**Rules of Good Outlining.** We should keep the following rules in mind in making an outline, both with regard to the form and appearance of the outline on paper and the logic and coherence of the development of the speech itself.

1 *The title, general purpose, and specific purpose should precede the outline.* These items may be set up on the page like this

*Title* Should labor be controlled?

*General purpose* To persuade (convince)

*Specific purpose* To convince my audience of local union members that the controls exercised by the U S Department of Labor are desirable

2 *The outline should show the divisions of the speech as headings in the center of the page.* The main divisions of the speech should indicate the major speech areas

#### *Introduction*

- I Introductory point
- II Introductory point

#### *Body*

- I. Main point
- II Main point

*Conclusion*

- I Concluding point
- II Concluding point

3. *A uniform set of symbols should be used to designate main ideas and subpoints* The symbols most generally used to designate the main ideas are the Roman numerals I, II, III, etc. Each subpoint is indented and designated by a symbol as follows

## I Main idea

A Major subpoint If this subpoint occupies more than one line, each succeeding line should start where the first line started, it should not go back toward the margin like this or

like this

1 Subpoint

2 Subpoint

a. Subpoint or supporting material

b Subpoint or supporting material

(1) Subpoint or supporting material This level of sub-development is generally used for the listing of supporting examples, statistics, testimony, illustration, or similar evidence

(2) Supporting material

B Major subpoint

C Major subpoint

## II Second main idea

In designating the main ideas with Roman numerals, you should start to number initially in each division of the outline. In other words, if the introduction has two Roman numerals, the first main idea in the body should be numbered I, not III, for this is really the first point in the main development.

4 *The main ideas and major subpoints in a complete-sentence outline should be complete sentences* This has been indicated in our discussion of the difference between the topical and the complete-sentence forms of outline development.

5 *There should not be more than three or four main ideas in the body of the outline* Hence, the outline of the body should not

go beyond Roman numeral IV except in an unusual speech development

6. *Each point in the outline, main and subpoints, should be proof, explanation, or support for the idea to which it is subordinate* This is one of the most important rules of good outlining and of good speech development, particularly from the standpoint of the logical sequence of the speech. Every point listed, at all levels, should be tested by this rule. The main ideas should prove, explain, or support the specific purpose, the major subpoints should in turn prove, explain, or support the main ideas, and so on throughout the development

7. *There is no formula for the proper length of an outline* For a five- to ten-minute speech, using the complete-sentence outline development, the average length would be approximately two pages. This naturally depends on the degree of sub-development of each point perhaps more than on any other factor. A good outline should break the sub-development down to the level of symbol 1, 2, and perhaps to a, b, etc. A topical outline for a speech of this length will be perhaps a page or more in length, if the topic is not complex. Remember that the outline is a practical working guide for learning the speech

8. *The outline should be neat, with a clear left margin* Use a liberal margin and proper indentation at all levels for a neat outline. The left margin is used to record the technical plot if this device is employed to supplement the outline

### SAMPLE TOPICAL OUTLINE

*Title* Paris, World Center of Entertainment

*General purpose* To inform

*Specific purpose* To inform members of the Kiwanis Club concerning entertainment in Paris in the summer of 1948

#### *Introduction*

- I The universal appeal of entertainment
- II Paris, a world center
  - A Before the war
  - B. After the war
- III All may visit in the future

*Body*

- I Movies and theaters
  - A Appearance
  - B Types of program
    - 1. Motion pictures
    - 2 Plays
    - 3 Musical comedies
- II Restaurants
  - A French food
  - B. Entertainment
- III Night clubs
  - A Number and types
  - B Entertainment
    - 1 In general
    - 2 A visit to the Club Lido

*Conclusion*

- I All kinds of entertainment in Paris (summary)
- II Try to get there

In contrast, note the fuller and clearer development of the complete-sentence outline

SAMPLE COMPLETE-SENTENCE OUTLINE\*

*Title* The Arctic as Our First Line of Defense

*General purpose* To persuade (convince)

*Specific purpose* To convince the audience of the importance of the Arctic in the defense of the United States

TECHNICAL

PLOT

OUTLINE

*Introduction*

- |                  |  |
|------------------|--|
| <i>Attention</i> | I In the event of an enemy air attack on the United States, approximately 70 percent of the enemy planes would get through to their target |
| <i>Testimony</i> | A This statement was made by General Hoyt Vandenberg, Chief of Staff, USAF, in   |

\* Submitted in a speech class by Hamilton C Walker, a student at The Pennsylvania State University

	1952, in a report on air defense against atomic bomb attacks by the use of the coastal radar defense net
<i>Common ground</i>	B With the development of the hydrogen bomb, this statement is of even greater importance to the American citizen
<i>Appeal self-preservation</i>	
<i>Transition</i>	II Let us discuss the possibility of and the defense from an air attack.
	<i>Body</i>
<i>Problem</i>	I An air attack on the United States by Russia will probably come over the North Pole
<i>Testimony</i>	A General Hap Arnold said in 1946 that the strategic spot for the start of the third World War would be the polar region
<i>Generalization</i>	B The short air routes over the Pole could easily be used by military aircraft
<i>Fact</i>	1 The distance from central Russia to New York is only 5000 miles
<i>Fact</i>	2 The flight can be made in 10 hours in a modern jet bomber
<i>Evidence</i>	3 Latest USAF surveys show that flying conditions in the Arctic are better than those on air routes in the North Atlantic and the North Pacific
<i>Specific example</i>	4 Russia proved as early as 1937 that a nonstop flight to the U S is possible A Russian pilot flew a 1933-model aircraft from Moscow to California nonstop
<i>Generalization as transition</i>	5 Advances in aircraft and navigation today make the flight relatively simple
<i>Solution (first step)</i>	II Some type of early-warning system must be set up to detect the advance of enemy aircraft or guided missiles
<i>Reasoning</i>	A This system must be far enough from the U.S to ensure time for proper action
	1 The only feasible means of defense against the hydrogen bomb is evacuation of the target area



<i>Assertion of major premise</i>	2 The greater the distance which enemy planes must travel after detection, the greater the possibility of interception by our fighter planes
<i>Transition to next point</i>	B This system must be practical
<i>Solution (second step)</i>	III The most effective spot for an early-warning radar system is somewhere along the Arctic coast.
<i>Fact</i>	A Enemy aircraft will pass over only a few hundred miles of settled land on the polar route, while three to five thousand miles will be over wasteland and polar seas 1 Radar stations in the Arctic might detect the planes 2000 miles from their target
<i>Generalization</i>	B Even in the event of maximum effort in an attack by Russia, at least some planes would be detected and intercepted before reaching their target
<i>Reasoning</i>	1 A small margin of advantage such as this can be important in a war 2 Dulling an attack might permit survival
<i>Authority</i>	3 Most military authorities agree on the importance of this principle

### *Conclusion*

<i>Restatement</i>	I The defense against air attack over the polar region must include a long-range warning system A The Arctic early-warning system provides the maximum amount of early warning for the purposes of evacuation and interception.
<i>Summary</i>	B The Arctic area is the most likely route for air attacks from Russia
<i>Appeal to action self-preservation and patriotism</i>	II I hope you will agree that we need a system of air defense to prevent an attack over the North Pole

**Transition from Outline to Speech.** The outline now becomes the basis for your practice in the delivery of the speech. Your next step might be the preparation of a *key-word outline*. This is composed of key words or phrases selected from the original outline which will guide your memory and help you to achieve greater facility as you prepare the speech for delivery. Your practice key word outline may be the first draft of the notes you will use in the actual delivery of the speech. The key-word outline is not a satisfactory original outline for speech preparation.

## CONCLUSION

This chapter has emphasized the importance of the organization and structure of the speech. Careful outlining is necessary for the welfare of both the audience and the speaker. After you have determined the specific purpose of a speech, the next step is the selection of your main ideas. These are then arranged as the main points in the body of the speech, all subpoints must also be arranged to support the main points.

It has been emphasized, also, that the parts of a speech are designed, in reality, to meet the reactions and needs of the audience throughout the course of the speech. Different terms for the parts of a speech were presented in a chart to show their relationships. Although in this book we employ the traditional terms *introduction*, *body*, and *conclusion*, you should understand the other names as designated by certain writers, and your instructor may ask you to outline one or more speeches by the other methods. Whatever the terms employed, all speeches should be outlined, and specific rules for outlining the three main types of speeches—informative, persuasive, and entertaining—have been given. In addition, guiding principles for the outlining of each part of the speech—introduction, body, and conclusion—have been presented.

Don't throw away the outline . . .

# MORE IN 54



*An outline is not something to be roughed out on scratch paper and discarded as soon as the speech is prepared. Here the outline becomes a useful visual aid in helping the audience see the whole of the speaker's plan and the relationship of each of the parts to one another and to the whole.*

These rules for outlining will assist you to fulfill the essential requirement that the ideas and materials in every part of the speech must be organized, and they will be the means of your actually preparing your outlines (whether topical or complete-sentence) When the outline has been made, your practice of delivery can begin For the final delivery of a speech, you may wish to reduce the more lengthy outline to one of a key-word or phrase nature By learning to outline well you will have mastered one essential prerequisite of successful speaking.

## EXERCISES

### FOR CLASS DISCUSSION

1. Do you agree that seven speech points are too many, or do you think the number of main ideas must depend on the subject?
2. What is meant by the statement that, "The best speeches are often made on the way home"?
3. How should an instructor respond when a student tells him "I was doing all right in my speeches until you made me outline them. Now I'm all mixed up May I speak without outlines in the future?"
4. What are a speaker's problems in formulating the specific purpose for a speech?
5. How do you suppose John Dewey arrived at his concept of the problem-solving formula?
6. How are Dewey's problem-solving formula and Monroe's motivated sequence comparable?
7. When should a given speech be prepared by means of a complete-sentence outline, and when may a topical outline serve as well? What are the advantages and disadvantages of each? At what point in your preparation should a key-word outline be used?
8. What is meant by common ground? In what part of a speech do you think special attention should be given to it?
9. What are good types of conclusions for the speech to inform? For the speech to persuade? For the speech to entertain?

FOR WRITING OR SPEAKING PROJECTS

1 Select a broad subject and phrase five specific purposes for five different speeches on it Under each specific purpose, list three main ideas

2. Develop one of the foregoing main ideas in topical outline form.

3. Develop another main idea in complete-sentence outline form.

4. Develop a stock-issues sequence of main ideas on a problem which concerns you.

5. Using the same problem, outline a development with a solution by means of the Dewey problem-solving formula

6. On a subject of importance to you and the audience, talk for two minutes, comparing two possible solutions to the problem involved

7. With your classroom audience in mind, develop a one-minute introduction for a speech, utilizing the common-ground approach.

8 As your classmates deliver their speeches, note down their main ideas. Determine which type of organization discussed in this chapter was used by each speaker

9. Select a subject and phrase five different titles for it, following the principles set forth in this chapter.

10 Make a complete-sentence outline of a current speech for which you find the full text in your newspaper or in *Vital Speeches*.

11 Listen to a major speech on your campus and write a detailed criticism of the speaker's organization of his materials

12 Make a topical outline of a lecture delivered by one of your professors.

13 Outline fully, by the complete-sentence method, the next speech which you will deliver in your class

## DEVELOPING IDEAS

WHEN in casual conversation we find ourselves saying, "I have an idea," we are very likely to hear someone respond with some such remark as, "Fine! Let's hear it, and see what you can say in support of it." We then endeavor to express the idea clearly and effectively and draw upon all our resources to amplify and defend it. It is an exhilarating feeling to express ideas in which others have an interest, but we derive even greater satisfaction and pleasure in explaining, illustrating, and demonstrating their merits and usefulness.

What is true with respect to expressing and supporting our ideas in everyday conversation is just as true and more rigorously demanded of the public speaker. His ideas must be developed to the satisfaction of his audience. His subject, his purpose, and his main ideas can be stated briefly, but it is the time given to the development of them, by various means, that must be well planned if it is to yield optimum results.

What are these means of developing ideas? It was emphasized in Chapter 7 that a speaker must think, experience, discuss, listen, and read in order to stock his files with materials for his speeches. And it was stressed in Chapter 8 that careful procedures must be applied to the organizing and arranging of speech materials. These cautions derive from a recognition that one cannot build an effective speech from vague generalities, unsupported statements, and superficially observed facts and that we are compelled to use methods and devices of development that will help our speech to meet the legitimate demands of listeners and critics. Finally, we

must bear in mind that the mere list of ideas in a speech outline without support or elaboration is like a bare tree before the leaves and blossoms have burst out they have little or no provocative interest Your speech outline will be bare and uninteresting until you have developed the speech ideas As students of public speaking, you may expect that when your instructor views your early speech outlines, he will frequently remark, "This looks all right for the structure of your speech. Now let's see how you develop it"

When your instructor makes such a remark, you can know that he will be examining your speech to see if you have employed the methods, devices, and processes that will make it an adequate one In essence, what your listeners will be waiting to observe are the specific devices and processes you will employ These serve not only to develop your ideas but also to arouse attention and interest

To the individual who asks for proof or support when you express an idea, you are likely to respond, "Let me give you this example," or "I believe I can restate it this way," or "My authority is \_\_\_\_\_," or "All right, let me explain" All such statements are attempts to employ valid forms of support, which have one or more of the following purposes (1) to win acceptance for your idea, (2) to clarify your idea, (3) to make your idea more interesting Hence, your examples, stories, illustrations, testimony, statistics, facts, and explanation combine to provide support, clarity, and interestingness The following table of forms of support should be studied and the forms of support outlined in it should become your tools

### THE FORMS OF SUPPORT

#### *Development Devices*

- 1 The example general example, specific example, hypothetical example
- 2 The illustration analogy (or comparison), simile and metaphor, story (anecdote, fable, parable)
- 3 Testimony authority, quotation
- 4 Statistics

#### *Development Processes*

- 1 Explanation definition, classification
- 2 Restatement

## DEVICES FOR DEVELOPMENT

**The Example.** Rhetoricians from the time of Aristotle have placed a high premium on the example, and speakers in all ages have employed it, as you may observe by reading historical speeches or by listening to contemporary ones. Because the example has proved the fundamental tool for converting generalities to specifics and abstractness to concreteness, speakers have almost a habitual tendency when making a point to say, "for example," or "for instance." The example appears in many forms—as a reference to an event, situation, place, person, or thing. Sometimes it is quite detailed, but more often it is stated briefly in the form of an allusion to something already very familiar. Examples can be classified as to types: general, specific, or hypothetical.

*The general example* is a generalized reference to a situation or condition. It is typically used as a background and basis for more specific examples, which follow. A speaker will decry slum conditions in our cities and then hasten to cite specific instances of these conditions. Again, he may call general attention to the marvels of twentieth-century communication, then immediately refer to a specific television program, such as *Meet the Press*, or to the short time needed for transmission of pictures of a tornado in Texas to newspapers in New York. Likewise, the general significance of the airplane is made specific by the Berlin Air Lift or by the heroic efforts of the R A F at Dunkirk which led Churchill to say, "Never did so many owe so much to so few." Thus, the general example, although valuable in itself, more often serves the wider purpose of operating as the springboard for the presentation of more specific examples.

*The specific example*, as a means of making your ideas concrete and meaningful, should be as realistic and accurate as possible: cite real and exact names, things, places, events, and situations. To say



that both athletes and musicians must spend long hours in practice is a general example. To make it specific you must name your athletes and musicians—Ben Hogan, Jackie Robinson, Jascha Heifetz, Arturo Toscanini—and point out *in detail* how one or more of them uses his practice periods.

The specific example serves the dual purpose of clarifying and capturing attention. Instead, therefore, of saying that there are several ways of holding a baseball bat, you should say, “Babe Ruth took this grip . . . , Lou Gehrig did it this way . . . , Ted Williams holds it this way . . . ” A speech explaining the city-manager plan of government should incorporate specific examples of its use, such as that of Cincinnati, Ohio, and Madison, Wisconsin. Likewise, an explanation of the honor systems in operation in certain colleges and universities should be made specific by reference to such notable examples as the systems of the University of Virginia and the University of Florida. The more specific the example, the more effective it will be. To serve its purpose, it must bring your discussion down to *actual* people, places, events, and things, and must cite names, dates, and other specific data.

*The hypothetical example*, often employed in speeches, may be defined as an imaginary specific example. It is a concrete way for the speaker to show how his ideas would work if applied in a hypothetical situation. If a speaker were discussing the growing significance of the airplane and were to ask his audience to imagine the day when private airplanes will be as common as private automobiles are today, he might add, “That will be the time your son will take my son on a week-end flight to South Africa.” Again, a minister may request increased support for the church by asking his audience to imagine what it would be like to live in a community where there were no churches. This is an attempt to visualize concretely ideas which cannot be developed by reference to actual experience. It should be used when a real example cannot be provided but when an imaginary example will enhance the audience’s understanding of the speaker’s theme. Likewise, the probable consequences of a proposal may be put before the audience by hypo-

thetical examples in a case in which no real example could make the point with equal force

Use the example freely, use it concretely in its specific, real form, and use hypothetical examples where they are applicable

**THE EXAMPLE AS PROOF** Although it is often used simply to clarify, the example may also be used as a device to prove. We should remember that the example forms the basis for inductive reasoning, and all conclusions inductively arrived at are based upon examination of examples. For instance, we observe cases X, Y, and Z, each a specific instance of poor handling of crime investigation in our city, and we conclude that our police force is ineffective, we note that, in countries A, B, and C, government control of banks is effective, and we conclude that it would be advisable for governments to control banks, we eat satisfactory dinners in restaurant X on five consecutive days, and we conclude that X is a good restaurant. Now, in giving a speech we frequently shift to the deductive method, that is, we state general propositions and support them with specific examples. In trying to persuade members of the town council to improve the police force, we use the argument that our police force is ineffective. Obviously, we shall want to *prove* this by citing cases X, Y, and Z. If we are advocating government control of banks, we shall want to use the examples of countries A, B, and C, where the plan we advocate is actually operating. When convincing our friends to eat dinner at restaurant X, we describe the fine meals we had there.

Thus, the example is often used as evidence. To support some points several examples may be needed, for other points, one may be sufficient. If the speaker finds it difficult to decide whether he needs many or few examples as proof of a point, he should consider the attitude of his audience with respect to his subject and purpose. If his audience tends to be opposed to his point of view, more examples, or examples plus other kinds of proof, may be required to achieve conviction. If, on the other hand, audience opinion is favorable but unenthusiastic, fewer examples but examples with vivid detail and description are indicated.

**The Illustration.** The word *illustration* derives from the Latin verb *illustrare*, meaning "to shed light." As the derivation would imply, the illustration is used primarily to *clarify*, although sometimes to prove, a point in the speech. Most illustrations involve an explanation of the point at issue by comparison with a related item which is more clear, more familiar, more imaginative, or more conclusive in its known results. In this way the illustration serves to clarify, to interest, or to prove and may appear in many forms.

The *analogy*, one form of illustration, may be either literal or figurative. The distinction between these is that in a literal analogy we endeavor to demonstrate that the item to be proved or demonstrated is exactly the same in all relevant essentials as the phenomenon with which it is compared, whereas in a figurative analogy the two phenomena are made comparable only by an act of the imagination. To argue that the United Nations is doomed to failure because it has the same fundamental weaknesses as the League of Nations would be an attempt to employ the literal analogy. To say, on the other hand, that the game of life is like the game of golf, both having difficult rules to learn and both being full of happiness and disappointments, is an example of the figurative analogy. In brief, the literal analogy is essentially a device for proof, whereas the figurative analogy is a means for achieving clarity and interest.

The *metaphor* and the *simile* are like the analogy in that they make comparisons, but they are typically briefer. The distinction between them may be exemplified by the metaphors "He is a diamond in the rough" or "She is a peach" and the similes "He is *like* a diamond in the rough" and "She is *like* a peach."

Metaphors and similes are closely akin to analogies and are often developed into analogies, especially into figurative analogies. When, for example, we extend the simile or metaphor by the elaboration of a figure, we are actually employing a figurative analogy. Franklin D. Roosevelt did this in a speech in which he accused the Supreme Court of not cooperating with the other branches of the federal government.

For as yet there is no definite assurance that the three-horse team of the American system of government will pull together. If three well-matched horses are put to the task of plowing up a field where the going is heavy, and the team of three pull as one, the field will be plowed. If one horse lies down in the traces or pulls off in another direction, the field will not be plowed. So it is with the three branches of the government.

Metaphors and similes are used by the youngest schoolboy and the most experienced public speaker. Winston Churchill employed a simile to describe the invasion of France when he said, "The German eruption swept like a scythe around our armies." And Adlai Stevenson metaphorically defined a university as follows: "The university is the archive of the Western mind, it's the keeper of the Western culture, the guardian of our heritage, the teacher of our teachers, the dwelling place of the free mind."

The *story* is another form of the illustration which is used both to clarify a point and to make it interesting. Although the humorous anecdote is often employed for these purposes, the serious story, too, may play a vital role in speech development. Whether humorous or serious, if used wisely, the story is a valuable device. The story may take a number of different forms: the *anecdote*, in which real-life characters are usually featured, the *fable*, in which animal characters speak and act as if they were human beings, and the *parable*, which is a fictitious story from which a moral or religious lesson may be drawn.

Russell Conwell was one of the greatest exponents of story telling in its several forms. The theme of his famous lecture "Acres of Diamonds" was that all of us can best find happiness, satisfaction, and wealth close at hand. He used illustrations in the form of stories, one after another, each with the theme of a leading character who wandered far and wide in search of wealth only to find too late that he had left behind in his own back yard "acres of diamonds." The speech is one of the best examples of cumulation in the use of

stories and is well worth reading to see how they can be employed

In a story a speaker may employ figurative language or recount an imaginary situation in such a way that the story is akin to a figurative analogy. Witness Harry Truman's figurative analysis of the Republican conduct of the 1948 Presidential campaign, in which Thomas Dewey is the doctor and the electorate the patient.

Let's imagine that we, the American people, are going to see this doctor. It's just our usual routine check-up which we have every four years. We go into the doctor's office.

"Doctor," we say, "we're feeling fine."

"Is that so?" says the doctor. "Have you been bothered much by issues lately?"

"Not bothered exactly," we say. "Of course we've had quite a few. We've had the issues of high prices, housing, education, and social security, and a few others."

"That's bad," says the doctor. "You shouldn't think about issues. What you need is my brand of soothing syrup. I call it 'unity'."

Then he edges up a little closer. "Say, you don't look so good."

We say to him, "Well, that seems strange to me, doc. I never felt stronger, never had more money, and never had a brighter future. What's wrong with me, doc?"

The doctor looks blank and says, "I never discuss issues with a patient. But what you need is a major operation."

"Will it be serious, doc?" we say.

"No, not very serious," he says. "It will just mean taking out the complete works and putting in a Republican administration."

That's the kind of campaign you're getting from the Republicans. They don't talk about the issues but they insist that a major operation is necessary.

**THE ILLUSTRATION AS PROOF** Some, although not all, forms of the illustration may sometimes be used as proof. It is doubtful, for example, if a story can serve as genuine proof, although uncritical speakers frequently use stories for that purpose, failing to recognize that the story, whether anecdote, fable, or parable, should be used rather to clarify and to heighten interest. Likewise, the figurative analogy does not constitute logical proof but may be highly useful.

to gain audience acceptance of the speaker's point of view. The audience can readily imagine the three horses pulling the plow and the one refusing to cooperate, the baseball player at bat, or life as a game of golf.

The literal or factual analogy may, however, be used as proof, and when it is so used we say the speaker is reasoning by analogy. To serve as valid proof, the literal analogy must be developed with great care and must meet the test of precise logical reasoning. Since the conclusions drawn are premised on the essential identity of the phenomenon at issue and a second phenomenon of the same type, the speaker is obliged to demonstrate that both phenomena are really identical in every relevant basic aspect. *Because such identity prevails in far fewer situations than we believe, the use of literal analogies as logical proof is frequently fallacious*

The following, however, are examples of the literal analogy properly used as evidence, or proof. If you are trying to persuade your audience of the desirability of a revision in the state income-tax law, you may be able to point to another state in which the circumstances are almost identical and which has already adopted the revision that you propose. A speaker may argue that a plan for national compulsory health insurance is feasible and desirable because it is merely an extension of present voluntary plans, which are successful. Also, before the United States adopted social security, speakers urged its adoption on the grounds of its similarity to life insurance annuities.

As has been stated, valid literal analogies are difficult to draw. Actually, to refer to an example above, it is very doubtful if the United Nations is analogous to the League of Nations. Obviously the conclusion drawn with respect to the speaker's point is sound only if he has established that his proposal is *in every essential detail* like the one to which he has compared it. Otherwise, no valid conclusion can be drawn.

**Testimony.** Testimony as a form of support is generally used to prove a point, although it, too, contributes to making it vivid. The purpose of testimony is clear: if you can show that the opinions of persons in authority, or experts in the field, corroborate your

views, the audience is more likely to believe and accept them than if they are based solely upon your own unsupported assertion. The testimony of people who are not authorities or experts in the specific field you are discussing cannot serve as proof—although the gullible may be influenced by it

**TESTIMONY AS PROOF** In using testimony you should apply the following principles with respect to individuals whom you quote and the manner of presenting the quotation

*The person quoted should be an authority in the field and should be accepted as such by the audience* Beware of the testimony of prominent people who are willing to give testimonials but who are not experts in the field. The political opinions of individuals prominent in the sports or entertainment world, for example, may be interesting but do not constitute weighty testimony

*Testimony has most weight when it comes from an unbiased or neutral authority*

*Testimony stated recently is usually of more value than testimony which has become "dated"*

*Too much reliance should not be placed on the testimony of only one authority* If two or more authorities can be cited, the cumulative testimony of all strengthens the testimony of each one

*The statement of the authority should be brief and effectively worded* Lengthy quotations are difficult to follow and hinder audience concentration, brief ones add interest to what is said and are more fully comprehended. The same principle holds true if you should decide to paraphrase your authority: express his statement in your own words as precisely and pointedly as possible, and be sure to paraphrase accurately

*To ensure fully the accuracy of the person quoted, it is better to read the testimony than to quote it from memory* The best memory is tricky and faulty. Memorized testimony often causes the audience to fear that it may not have been entirely accurate. Therefore, the safe procedure is to copy the testimony accurately onto a small card and read it precisely as it was spoken or written

*In taking quotations out of context, be sure to represent the real meaning of the authority* Excerpts are often selected from a piece

of lengthy testimony, these need to be edited with care so that no distortion of meaning occurs

*Indicate the beginning and end of your quotation* The speaker should, naturally, let his audience know when the quotation begins and when it ends. He can do this by pause and inflection and thus avoid the all too common and almost obnoxious practice of saying "quote" and "end quote." Still another method is to introduce the quotation with some such words as, "Now let me give you the words of . . .," and to conclude with such an expression as, "This quotation indicates strongly that . . ."

**Statistics.** Statistics can be defined as the extended or repeated use of figures and their relationships, concerning which evaluations are made. The mere citation of a figure, such as the statement, "The national debt is now approaching \$300,000,000,000," would also be considered a statistic. As proof, statistics are often essential and serve to interest if presented briefly and graphically. It is perhaps true that we do not like to hear too many statistics and that a speech can become dry and boring when this type of support is used as the dominant proof material.

**STATISTICS AS PROOF** Since statistics are strong proof, they should be presented in the most effective manner possible. For one thing, they should be given in round numbers, especially when several are offered, or they will not be remembered. They must not, however, be vague. Cite your statistics specifically, and explain them if possible in relation to the personal experience of your listeners. For example, "Joe Louis earned more than \$3,000,000 as a boxer and over \$100,000 for his last fight. A member of this audience would have to work twenty years at a job paying \$5,000 a year to earn as much as Joe Louis did in thirty minutes."

Much can be learned by observing how the best speakers have used statistics as proof and interest devices. For example, Franklin D. Roosevelt once stated, "The box score when the Democratic Administration came to bat in 1933 showed a net deficit in our national accounts of about \$3,000,000,000." On another occasion he said, combining statistics and metaphor:



It has been estimated that there are outstanding \$13,000,000,000 of electric utility securities and that the substantial control of this total is vested in the owners of less than \$600,000,000. This means that the ownership of about 4 per cent of the securities controls the other 96 per cent Here is a 96-inch dog being wagged by a 4-inch tail.

Winston Churchill, too, often infuses statistics with metaphorical language, as when he said of the evacuation at Dunkirk in World War II, "The navy, using nearly 1000 ships of all kinds, carried over 335,000 men out of the jaws of death and shame to their native land and to the tasks which lie ahead."

**Cumulation.** The principle of cumulation should be considered with respect to the use of all forms of support Cumulation is the use of any one form of support in series in the development of one idea or point The principle of cumulation is probably applied most frequently to the use of specific examples, where the speaker cites one example after another to prove a point It is also very effective in the use of testimony All too often we tend to be content with one or two examples, one citation of authority when a cumulative series may be needed for actual clarity or proof of an idea The following is an excerpt from a speech on Europe's need for food in the early stages of World War II, with examples and statistics cumulated

*Norway* was suffering from malnutrition and there were fears of serious epidemics *Belgium* was living mainly on turnips and bread, with one-half ounce of meat a day allotted to each person *Greece* was subsisting on grain sent from Britain *Poland* was starving on a diet mainly of potatoes In the *Netherlands* children were gathering acorns to make coffee, the official meat ration was one-half ounce a day Even the foreign workers in *Germany* were beset by the pangs of hunger, the Nazis provided for them thin soup and the equivalent of four rolls a day

An illustration of how the various forms of support were used by one speaker is presented in the chart on the following page.

SUMMARY OF FORMS OF SUPPORT USED BY FRANKLIN D ROOSEVELT  
IN SEVEN SPEECHES

<i>Form of support</i>	<i>Speech*</i>							<i>Total for seven speeches</i>
	1	2	3	4	5	6	7	
General example	15	7	10	3	15	9	4	63
General example (detailed)	1	1	2	1	2	2		9
Specific example		7	20	5	4	3		39
Specific example (detailed)		4	1	7			2	14
Hypothetical example		1					1	2
<b>Total examples</b>	<b>16</b>	<b>20</b>	<b>33</b>	<b>16</b>	<b>21</b>	<b>14</b>	<b>7</b>	<b>127</b>
Illustration analogy		2	8	1	1	1	1	14
Illustration simile, metaphor	6	4	2	3	1	5	6	27
<b>Total illustrations</b>	<b>6</b>	<b>6</b>	<b>10</b>	<b>4</b>	<b>2</b>	<b>6</b>	<b>7</b>	<b>41</b>
Testimony		4	2	5	1		4	16
Statistics				2	4	6	2	14
<b>Total all forms</b>	<b>22</b>	<b>30</b>	<b>45</b>	<b>27</b>	<b>28</b>	<b>26</b>	<b>20</b>	<b>198</b>

\* *Speech 1*, First Inaugural, March 4, 1933, *Speech 2*, Democratic Victory Dinner, March 4, 1937, *Speech 3*, 150th Anniversary of Constitution, September 17, 1937, *Speech 4*, Jackson Day Dinner, January 8, 1938, *Speech 5*, Fireside Chat, May 7, 1933, *Speech 6*, Forbes Field, Pittsburgh (campaign), October 1, 1936, *Speech 7*, Second Inaugural, January 20, 1937

## PROCESSES OF DEVELOPMENT

In any planned, organized activity, it is important to distinguish between the devices we employ and the processes we follow. This distinction is especially applicable to speech making. In the preceding pages various devices for the development and support of

your ideas have been presented. But in addition to these techniques or devices, there are certain developmental processes which speakers employ. These are explanation, including definition and classification, and restatement.

**Explanation.** The process of explanation includes the devices of clarification. Although explanation often involves the use of such supporting devices as illustrations or examples, explanation is also highly dependent on definition and classification. (The process of explanation is discussed further in Chapter 11.)

*To define* is to establish precise meanings. Formally, the process consists of naming the *genus* or class into which a given term falls, then listing the *differentia*, or individual characteristics, which distinguish it from all other members of the same class. Thus, a pencil may be defined as an instrument of writing, consisting of a cylinder or slender strip of graphite usually encased in wood or in a metal holder. Precise definition is exceedingly difficult. It is much easier to talk *about* a term than to tell what it *means* or what it *is*. Unless an audience knows precisely what meanings a speaker attaches to the terms he uses, however, they may misunderstand or misinterpret his entire discussion. For example, an audience cannot be expected to understand accurately without explanation the intended connotations of such terms as "communism," "socialized medicine," "liberals versus conservatives," the "good-neighbor policy," "parlor pinks," and "egg-heads." Since many of these as well as many other useful terms are not in the dictionaries or are variously defined, speakers have to use particular care in working out and expressing their own definitions.

*To classify* means to group together logically related individual items. This is a step from chaos toward orderliness and is necessary for the development of an idea. A coach, for example, when confronted by football players who want to try out for the team, starts by grouping them in two main categories: line and backfield men. Then he classifies the linemen and backfield men into more precise groupings.

The speaker in developing his ideas proceeds similarly. He undertakes to treat a very broad subject and then finds that, since

his ideas are diverse, they must be classified into categories if he is to avoid a confusing presentation. Classification into various kinds of categories can be illustrated by the following classifications of college undergraduates

- 1 *Chronological* upper division and lower division, or freshmen, sophomores, juniors, seniors
- 2 *Scholastic* scholars, pluggers, playboys
- 3 *Volitional* drifters, goal seekers
- 4 *Financial* self-supporters, partly dependent, dependent
- 5 *Affiliative* fraternity, nonfraternity
- 6 *Sex* men, women
7. *Achievement* successful, unsuccessful

The value of careful classification in the analysis and arrangement of main ideas may be inferred from this example. If we start to distinguish college students by classes and, after discussing freshmen and sophomores, proceed to discuss scholars, then jump to juniors and seniors and back to playboys, we are certain to confuse the audience. Logical classification helps us to determine what broad groupings we can best employ in a speech to ensure a coherent presentation in the time available. The process carries over into the development of the outline, where we make still further classifications under each broad category. For example, in discussing the affiliations of students, we must further classify the nonfraternity group into perhaps (a) members of other clubs, and (b) independents with no active part in campus activities.

In all examples of classification of materials, the attempt of the speaker is to discover into what proper categories his subject falls and to arrange these categories in a logical sequence so as to provide a unified, comprehensible view of the whole subject for the audience.

**Restatement.** One of the most effective ways to make an idea clear and to impress it upon an audience is to use freely the principle of repetition and restatement. There are at least two reasons for this: (a) in oral discourse, the hearer may not have grasped the idea when you first stated it—he may not have heard you, or he

may have misunderstood you, and (b) even if he did hear and understand, restatement of the idea will impress it upon him more deeply

Restatement may be a reiteration of the idea in other language or in language identical with that of the original statement. Internal summaries within the speech usually involve the principle of restatement in words different from the original expression of the idea, and the conclusion uses the principle of restatement similarly in the final summary. Again, a speaker occasionally may pause after making a point and then repeat the idea exactly as he has just said it. It is good speaking practice to sprinkle restatements throughout your speech, using such introductory terms as, "I repeat," "In other words," and "Now to sum up."

**Direct or Indirect Development.** In the development of his ideas, a speaker is also confronted with the problem of whether to present them *directly* or *indirectly*. Your subject and audience often indicate which method is the more advantageous. In the direct method the idea is first stated and is then followed by the supporting materials. In the indirect method the supporting materials are offered first, and the idea is gradually implied by them and is explicitly stated toward or at the end of the development. The direct method is usually the clearer of the two. However, especially in a speech to persuade in which the idea is in controversy, direct, emphatic statements may intensify conflicts and disagreement, and the indirect method is therefore the more profitable one to use. (This problem is discussed more fully in Chapter 12 in connection with the persuasive speech.) Whichever method of development is employed, the idea should never be left vague or doubtful but should be clearly expressed or implied.

The *devices for development* and the *processes for development* are all means of expanding your ideas, of giving them substance and meaning, and of making them appealing to the audience. To clarify your ideas must ever be your first concern, to make them convincing is your second. A third problem is how to make them interesting as well.

## FACTORS OF ATTENTION AND INTEREST

Nobody ever went to sleep at the reading of a will. There are subjects that are so thoroughly interesting per se that nothing more is needed to create interest than the statement and proof of them. More often, however, speaking involves a *constant* problem of holding attention and interest. This problem causes us to inquire what methods should be used to gain and hold the attention and interest of our hearers in the ideas we wish to develop. The use of specific materials carefully selected and in sufficient quantities will help greatly to hold attention. Every example, illustration, and statistical datum must be considered in terms of its attention-holding qualities. These qualities may be summed up under the following headings: *concreteness, vividness, familiarity, vitality, variety, novelty, suspense, conflict, and humor*.

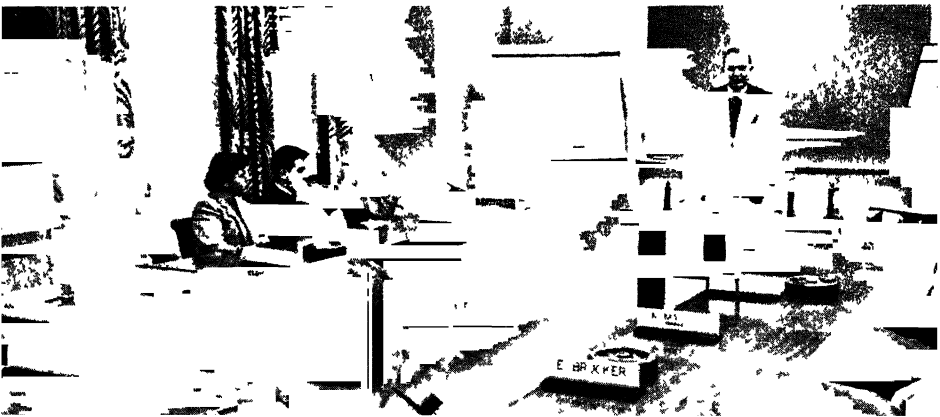
**CONCRETENESS** Descriptions of Washington and his soldiers at Valley Forge or of the Pilgrims walking to church are examples of how such abstract concepts as patriotism, devotion, and religious fervor are made concrete. The suggestion made above that in using examples and illustrations you should name people, events, places, and things in order to make them specific and vivid applies in general to making your ideas concrete.

**VIVIDNESS** An idea that is vividly expressed becomes more significant, real in the minds of your listeners, and it is, perhaps, saved from being pale, anemic, weak. When the minister Harry Emerson Fosdick referred to the advertising slogan of a certain nationally known company, "Save the surface and you save all," and drew from it the reverse analogy, "That may do for a paint company, but not for religion," he was making vivid an idea that might otherwise have left his audience indifferent. The striking statement of highway safety officials in advising careful driving, "The life you save may be your own," is also a good example of a device for making an idea vivid. Such statements are strong techniques for gaining attention and for making your ideas vivid and graphic.

**FAMILIARITY** The ordeals of the Geneva Conference in 1954



*The mood of a conference is established by the leader and the participants jointly. Which of these two leaders is communicating more thoroughly with his audience? Compare the two situations in terms of audience participation and group morale. The degree to which the leader involves the participants is more easily noted in a small group than in a large one, but it is equally crucial to the success of both.*



were hardly known to the American public because of the absorption of public interest in a problem closer to home, the McCarthy-Army hearings. A tragedy in your home community will seem appalling and distressing, whereas a similar tragedy in a distant city will be noticed relatively casually. The American people became familiar with the political and military situation in Korea, despite its geographic remoteness, because of national and, in some cases, family involvement in it. We enthusiastically support our own school or our home-town team because the players are known to us and because our personal pride is involved. To capture our attention, ideas must be related in some way to our close interests, and we pay attention to new ideas very largely as they relate to already familiar experiences.

**NOVELTY** William James expressed a valuable truth when he said, "It is an odd circumstance that neither the old nor the new, by itself, is interesting: the absolutely old is insipid, the absolutely new makes no appeal at all. The old in the new is what claims attention—the old with a slightly new turn." If it is true that "there is nothing new under the sun," we are forced to find new and different ways of talking about what is old. Writers of plays, novels, and stories are forever treating old themes in new ways. This Arthur Miller did in his play, *Death of a Salesman*, when he showed in a concrete and vital manner what happens to people when they live by false values. Speakers have the same arduous responsibility, and we look for the novel or unique way in which they treat problems that are often as old as the race. For example, when Adlai Stevenson in his acceptance speech in 1952, referred to the divided Republican party as "a hopeless case of political schizophrenia," it was the novelty of expression which caused so many radio commentators to be struck by the unusual nature of the speech.

**VITALITY** The vital is that which you feel you cannot do without. The girl you take to a dance may not seem very vital in your life until you fall in love with her. Then you feel that you "cannot live without her." When a speaker develops a program that will promote happier marriages, longer life, improved health, higher earnings, or social success, members of the audience will give it their attention because it is vital to them. The vital appeals to deep



emotional drives and thereby heightens attention and interest (The subject of vital appeals is discussed at length in Chapter 12.)

**VARIETY** "Variety is the spice of life," and monotony leaves life flavorless. We all like change and variety—in our television programs, our diet, our scenery, and even in our speakers as, for example, when we welcome a Sunday sermon delivered by a visiting minister. To the speaker, this human characteristic means that he must vary his materials in developing his ideas. Supporting material composed entirely of statistics will soon bore us, too many quotations tire us, even too many similar examples may cause us to feel we have had enough. A good speech always anticipates such audience reactions by offering something different, something new.

**SUSPENSE** As we read a novel or play, or listen to a good anecdote, we are held in suspense as to the outcome. When a speaker presents several apparently equally attractive solutions to a problem, while holding in abeyance his own chosen one, the audience is kept wondering how the speech will conclude. Indirect development of ideas, which was treated earlier, is one of the common methods of creating suspense in speaking. When a speaker causes his audience to wonder what he is building up to or stimulates it to speculate on what turns he will make or what directions will be covered in the treatment and solution of a problem, he is legitimately using suspense to hold attention to his ideas. Since suspense sometimes interferes with clarity, however, the inexperienced speaker should use it with caution. He must take care not to hold the audience in suspense too long and to satisfy the eager anticipation he arouses.

**CONFLICT** The fine competitor in sports is an object of admiration. We say of certain people that we respect the manner in which they engage in intellectual battle. Subjects for speeches sometimes involve conflicting points of view and opposing solutions. Controversial subjects are normally interesting because the conflicts embedded within them arouse conflicting reactions in the audience. Speakers themselves are often in conflict with each other, as, for example, in political races. Therefore, the speaker who can utilize conflict as a source of interest and who builds his speech around it enhances his chance of speaking to an attentive audience. In

delivering a speech on a controversial issue, such as "Should examinations be subjective or objective?" make your listeners feel the sharpness of the contrasting advantages and disadvantages

**HUMOR** Abraham Lincoln was known for his habitual practice of relieving tensions and restoring good will in meetings of his Cabinet by means of anecdotes or stories. Employed in the introduction of a speech, humor not only secures audience attention but establishes audience good will toward the speaker. Moreover, in the body of the speech, humor that is strictly relevant may be used to point the way to new ideas which the speaker plans to introduce and to recapture wandering attention. (Humor is treated at length in Chapter 13, which offers guidance regarding appropriate use.)

## CONCLUSION

Justice Benjamin Cardozo once said of our legal system, "We do not pick our rules of law full-blossomed from the tree." Just as abstract legal principles must be gradually developed into operating rules and vitalized in terms of human welfare, so speech ideas must be gradually developed to attain vital significance. They cannot, however much we may wish they could, be plucked from our minds full-blossomed and ready to deliver.

This chapter has treated the ways in which your ideas may be developed, supported, and made interesting. The forms of support—examples, illustrations, testimony, and statistics—have been discussed as devices for making ideas clear, persuasive, and interesting, and certain processes of development—explanation (including definition and classification) and restatement—have been discussed. But ideas must also be developed in terms of their strongest human appeals. Therefore, the factors of attention and interest—concreteness, vividness, familiarity, vitality, variety, novelty, suspense, conflict, and humor—have been discussed in terms of their use in gaining and sustaining the deep and pervading absorption of your listeners in your ideas.

## EXERCISES

### FOR CLASS DISCUSSION

1. What greater demands in the expression and development of ideas are made by the public-speaking situation than by the casual conversational situation?

2. How can one tell when an example is general rather than specific? Which is more useful?

3. What are the uses of hypothetical examples? Should hypothetical examples be used only when concrete ones are not to be found?

4. Why is it difficult to employ literal analogies as proof?

5. What are the chief values of figurative analogies? Can they be employed as readily in informative speeches as in persuasive ones?

6. What tests should be applied to the quoted testimony?

7. How can we tell when a speaker is using a developmental device or a developmental process?

8. Which forms of the illustration may be used as proof and which may be used only for clarification or interest?

9. Which factors of attention and interest are easiest to employ and which are probably more difficult?

10. Are suspense and conflict pretty much the same thing or are they fundamentally different?

11. What are the constituents of vividness?

12. Is humor always a factor of attention and interest, or are there circumstances in which it may divert interest from the subject?

### FOR WRITING OR SPEAKING PROJECTS

1. Select a current speech, newspaper story, or magazine article and identify as many forms of support as you can.

2. Select ten advertisements in leading magazines and identify the dominant forms of support and the attention factors in each.

3. In a printed speech, find some of the following (a) the forms of support, (b) use of cumulation, (c) an idea developed indirectly, (d) factors of attention and interest.

4. Develop one idea or point to be presented to the class in two or three minutes, using at least three different forms of support to *prove* the point

5. Develop the same idea, also in two or three minutes, using the principle of cumulation, by employing a series of specific examples to prove the point. Repeat the exercise using only testimony in cumulation.

6. Develop an idea or feeling which you know we believe in but which you want to impress upon us. Use one or two detailed, vivid specific examples, or one or two stories as illustrations.

7. Explain a broad subject or concept to the class by (a) definition or (b) classification

8. Make an idea clear to the class by illustration in the form of figurative analogy, simile, and metaphor

9. Develop an idea or concept or process which you can *prove* will work by literal or factual analogy

10. Using concrete, specific examples as forms of support, introduce the development of a point indirectly. Do not tell the class the point or idea until you have finished the development. Imply the point gradually through the examples.

11. Select a paragraph from the text of a speech in a newspaper and rewrite it to make it more concrete. Indicate the forms of support and factors of attention you have used to accomplish this

12. Find a good serious story which makes a point that you can present in a two-minute talk.

13. Using the same point as in exercise 12, see how many statements of testimony you can collect to prove the point

14. Statistics are sometimes said to be dry and uninteresting. Develop one of the following topics by means of statistics, relating them to the interests of the audience

- a. American colleges are growing at a rapid rate.
- b. The Red Cross spends its money wisely
- c. Automobiles are greater killers than wars
- d. Job opportunities are greater now than five years ago
- e. Europe has shown remarkable recovery since the war

## USING VISUAL AIDS

ONE OF THE SKILLS needed for effective speech is the ability to make appropriate use of visual aids. In the preceding chapters attention has naturally been directed to problems of *oral* communication, since speaking and listening are our central concerns. Nevertheless, the eyes of the audience are of great importance and no speaker should ignore the visual channel of communication. The value of visual aids for training purposes has been demonstrated by the armed forces and industry. They also have come to play a significant role in all kinds of oral communication and in academic education. Perhaps a public-relations counselor did not overstate the importance of visual aids when he said, "I would never think of advising a business executive to leave out charts and other visual aids when he makes a speech."

**Visual Learning.** Psychologists agree that most people are more "eye-minded" than "ear-minded." If you want to be certain that you will remember a name, the chances are that you will write it down and look at it, instead of trying to remember the sounds alone. In learning a foreign language, you may hear the streams of unfamiliar vocables as little more than gibberish, but when the words are written down, you can trace out their meaning. Mental arithmetic is far more difficult than working out a problem on paper. Similarly, if you ask for directions on how to reach a given destination, you usually are relieved to have them cast in the form of a diagram or map. Many examples might be offered to demon-

strate that the eye is our most valuable instrument in the learning process

This conclusion is reinforced by the findings of the United States Army and Navy World War II training programs that up to 85 percent of learning is gained through the eyes. Their experiments also indicate that people normally learn one third faster through visual instruction than through aural instruction alone and that material that is seen is remembered 55 percent better than material that is only heard. H. E. Nelson and A. W. Vandermeer, studying the teaching of effectiveness of film instructions presented both with and without verbal exposition to accompany the pictures, found that, "The proportion of learning that is attributable solely to listening to the commentary is significantly smaller than that which is attributable to viewing the film with both picture and sound"\* In other words, we learn best when the eyes and ears work together.

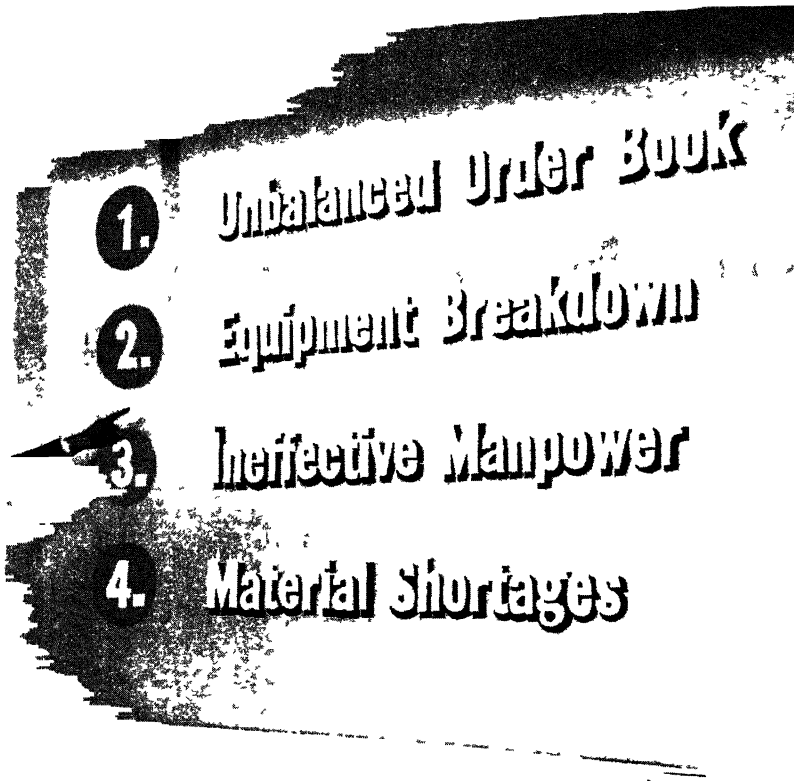
The great increase in the sale of television sets (so that in early 1955 there were already more television sets than refrigerators in use in the United States) and the continued popularity of motion pictures are further evidence of our widespread use of visual media, as are the wide appeal of the "funny papers" and comic books and the use of cartoons to express newspapers' editorial opinions and to bear the messages of advertisers. Modern man has found no reason to disagree with the old Chinese adage "One picture is worth a thousand words."

**Values of Visual Aids.** Visual aids have many values and uses for speakers, among which the following should be emphasized.

**UNDERSTANDING** On some subjects, an audience will understand the speaker's message much more quickly and more fully if he uses a chart, model, design, or sample, instead of depending upon words alone. Words are *discursive*, that is, they have to be presented and received one by one, with the full meaning obscured until the entire sentence, or paragraph, or composition has been transmitted. Visual symbols, on the other hand, are *presentational*, their full

\* *Speech Monographs*, XX (November 1953), p. 7

## The "whole picture" . . .



*If your speech covers only three or four topics, you may do well to project its outline on a screen so that the audience can grasp the whole subject at once. By "showing" his audience these four business hazards instead of merely talking about them, this speaker can clarify and dramatize the relationships among them. Such a technique must be used with caution, because a detailed and complicated outline can confuse and distract an audience rather than help it.*

meaning being presented all at once \* This is why a political cartoon often has more effect than a complicated, detailed editorial. Similarly, a blackboard chart showing by two lines the relationship between average income and the cost-of-living index will carry a clear message instantaneously to the minds of an audience, whereas an exclusively verbal explanation could be comprehended only slowly and might even prove confusing. On the other hand, the chart may oversimplify the data, and often accurate understanding will be attained only if a verbal explanation is presented along with the visual aid.

**ATTENTION** Visual aids are of value in holding the attention and interest of an audience. In listening to detailed explanations, such as an analysis of a budget, the minds of the auditors may become so wearied by lists of figures that they refuse to try to keep them in mind and simply relieve themselves of labor by ignoring the speech and thinking about something else. For other topics, such as the bodily structure of a snake, the showing of an actual specimen adds a dramatic aspect to a talk that otherwise might be dull.

**REDUCTION OF TENSION** Visual aids help a speaker by reducing nervous tension. If nervousness is one of your problems while speaking, you can control it by having something to show to the audience and thereby focusing its attention (and your own) on the visual aid instead of upon yourself. In addition, the motion involved in showing the visual aid helps the speaker by utilizing his bodily tension and thus tending to make him feel relaxed.

**MEMORY AIDS** Visual aids can also be utilized as effective notes. Since the chart you may place on the blackboard or the model or object you may hold in your hand represents essential points you wish to convey to your listeners, these and other visual aids constitute effective notes to aid your memory. They have a decided advantage over notes written on sheets of paper or cards, for the audience recognizes that the visual aid is offered primarily for its

\* For a full treatment of this interesting difference, see Susanne Langer, *Philosophy in a New Key* (Harvard University Press, 1942), Chap. 3, "Discursive and Presentational Forms."



benefit and will not even realize that the speaker is using them also to reinforce his own memory.

**GENERAL SPEECH EFFECTIVENESS** Visual aids may be used to enhance the effectiveness of all kinds of speaking—entertaining as well as informative and persuasive. As has already been indicated, when your purpose is to inform, there is great advantage in presenting data to the eyes as well as to the ears of the audience. In persuasive speech, it is an established axiom that “Seeing is believing.” In the area of sheer “entertainment,” humorists on the platform, in the movies, and on television make considerable use of “props,” such as odd clothing, false mustaches, and cigars that explode. In inspirational speaking, flags, religious symbols, and appropriate enlarged photographs are often used.

**DIRECT AND ANALOGICAL USES.** The direct use consists of the display of a visual aid (for example, a cut-out model of the vocal apparatus) that directly exemplifies what the speaker is discussing. As examples of analogical use, the speaker may use a rolling pin and a pile of dough to show how steel is flattened into sheets; or he may use a fountain pen and both cube and loose sugar to demonstrate differences in absorption of moisture by firm and loose surfaces—thus illustrating how proper cultivation can reduce loss of soil through erosion. An imaginative speaker can develop a wide range of analogical uses of visual aids, thereby adding considerably to the interest of his speaking.

**Visual Impact of the Speaker.** Your own appearance inevitably makes a visual impact upon your audience. The listeners, who are also observers, form positive and sometimes determining impressions of the speaker from his appearance, regardless of what he says.

For example, if a speaker slouches onto the platform, dressed in dirty or messy clothes, with uncombed hair, a smudge on his chin, and a pencil stuck behind his ear, the audience immediately forms an unfavorable impression which it will be extremely difficult for him to overcome. If the speaker then proceeds to twist and contort his body into awkward postures, to look at the floor or out the

window, and to wring his hands or wipe them across his face, there is little chance that anything he says will have a favorable effect on his observant listeners. If the eyes of the audience tell them that the speaker is awkward and insecure, they will not easily be convinced by their ears that he actually has something worthwhile to say.

We all know that first impressions are often definitive—and that an audience sees a speaker before it hears him. Naturally, then, a speaker will want to achieve the best possible effects from the visual impact made by his person upon his audience. He should be appropriately dressed, neat, confident in bearing, and direct and well poised in posture. Since many different meanings are transmissible by gesture, we should do our best to make our movements and posture convey an impression that supports the message of our words.

## TYPES OF VISUAL AIDS

Visual aids consist of any of the speaker's materials that the audience can see. The following types are most widely used:

- 1 Simple picturizations of data: photographs, charts, graphs, maps, line drawings, cartoons
- 2 Complex or coordinate picturizations: filmstrips, slides, motion pictures.
- 3 Actual objects: samples, models, cut-out models
- 4 Live models: people, insects, birds, animals
- 5 Handouts: leaflets, pamphlets, mimeographed sheets
- 6 Guided tours in which the audience is taken to the scene to be described, such as a battlefield, cave, or factory

**The Blackboard.** Probably the easiest and most useful visual medium for supplementing the speech message is the blackboard. Far too often, however, it is used ineffectively. A speaker may suddenly realize, as the speech progresses, that there is a blackboard behind him and that he might as well write something on it. The

result is often haphazard and disorganized—the speaker mumbles as he writes illegible words or figures on the board or conceals the material with his own body

The use of the blackboard should be planned in advance. Many different kinds of material can be advantageously displayed on the blackboard: important speech points which are being stressed, the basic outline of the speech, definitions, summaries of points presented, statistical data in table or graph form, and diagrams or figures. A few simple rules apply to all blackboard material.

*Presentation of blackboard material should be coordinated with the spoken word.* Most blackboard material is written or drawn on the board as you speak. There is a knack of doing this while you are speaking so that you give the impression of not breaking “eye contact” with the audience and so that your voice projection continues to be aimed at the audience. It is best to continue to speak while you are writing or drawing on the board. Under unusual circumstances, silence may be appropriate, but you should bear in mind that a prolonged silent period is distracting. As you are making your point orally and speaking to the audience, turn toward the board and start your writing or drawing. Write only a little at a time, and frequently re-establish “eye contact” with the audience. Keep your voice projection up. As much as possible, keep your right arm and shoulder from concealing your writing. Step away frequently, to the side of the material. Remember that what you are doing is helping to make a point for your audience—you are not entertaining yourself by writing on the board.

*The material should be well organized and planned in advance.* There is seldom an excuse for a sudden decision to go to the blackboard and put something on it. If you consider the importance of the visual medium in attracting the attention of the audience, you will want to do the best job you can of writing, printing, or drawing. While you are preparing the speech, think over what points can be best presented with the aid of the board. In handling complicated material, you should practice putting it on the board, or, if a board is not at hand, see how it looks on a sheet of paper. Make the main

headings stand out. Be certain that the material shows coherent organization and that your diagram is a clear picture of what you wish to portray.

Diagrams sometimes need to be put on the blackboard in advance of the speech. A complicated drawing of a machine, for example, cannot be made while you are speaking to the audience. A major difficulty in this connection, however, is that the diagram will distract attention from you and your speech until you come to the point at which you explain and make use of it. This factor should be considered carefully before you make a decision to put material on the board in advance. If you do so, try to cover it in some way so that it can be revealed at the appropriate point in the speech. You may be able to cover it with a drape or place it on a part of the board removed from the speaker's position so that it will not be noticed until you move over to it to bring it into your talk. You may decide that it would be more effective to put the drawing on a large chart, which can be kept out of sight until you are ready to display it.

*See that the board is clean before your speech starts.* This is especially important when you follow other speakers. Remove charts, pictures, or other distracting displays that may have been left hanging, and erase all material which has been left on the board.

*Material should be centered, neat, and attractive.* The material should be written, printed, or drawn so that it will best attract and hold attention. This means that it should be put on the center of the board if possible. If you are using a small portable blackboard, place it in the center of the platform and at an angle that ensures optimum visibility. Writing or printing should be large enough to be seen clearly. Consideration must be given to the size of the audience. Lines should be heavy, and this usually requires bearing down on the chalk. Faint lines or words that cannot be seen might better not have been put on the board, diagrams too small for clarity or visibility are worse than no diagrams at all. Remember that you are using the blackboard for the benefit of your audience.

When the board is small, it is necessary to plan the visual material

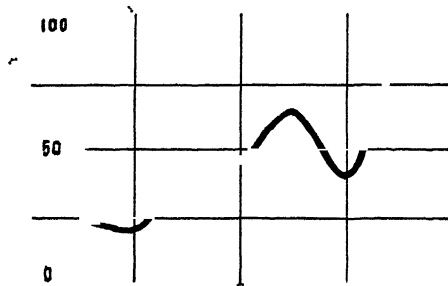
in sequence—to erase one visual aid before presenting the next one. This possible handicap should be kept in mind when making plans for blackboard work and may constitute a reason for using large white charts instead of the board.

*Stand to the side while explaining the material, use a pointer.* Most people are right-handed and cover part of the material with the right arm and shoulder while working at the board. This is unavoidable, at least for part of the time. But you can avoid concealing the material, after it has been written, while you are pointing to it. Stand facing the audience, using your left hand to point to the material, and, if possible, use a pointer for this. You should know the material so well that it is not necessary for you to look at it as you explain it. You should be looking at the audience in order to hold attention, to maintain a communicative relation, and to determine whether it is following what you are saying.

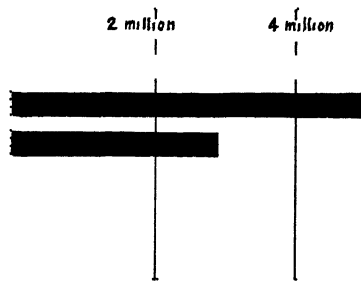
*Graphs and diagrams require special consideration.* In many speeches, the most effective method for displaying figures, statistics, and trends is by means of a graph. In some cases, you can best use this medium by preparing the graph in advance of the speech on a chart or on the blackboard, to be uncovered later. But often it is more practical and even more effective to make the graph as you are speaking. A speaker skilled in using the blackboard while speaking can masterfully hold the attention of his audience through the optimum combined appeal to the auditory and visual senses. The graph must be neat, clear, and large enough to be seen and understood.

There are four basic types of graphs: the *line* or *curve* graph, the *bar* graph, the *circle* or *pie* graph, and the *picture* graph. (These are shown on the preceding pages.)

**Charts.** Large white charts, which may be used instead of the blackboard, have the values discussed above. This medium is not used so frequently as the blackboard, probably because the charts are more difficult to obtain and the physical arrangement for their use may require more planning. A pad of large white heavy paper or light cardboard should be securely fastened to the top of a rigid



*Line, or curve,  
graph*



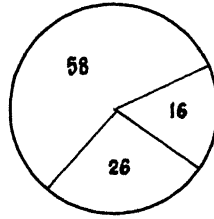
*Bar graph*

easel The most effective and convenient size is about 30 by 40 inches The speaker, using heavy black crayon, writes, prints, or draws on the charts just as he would on a blackboard

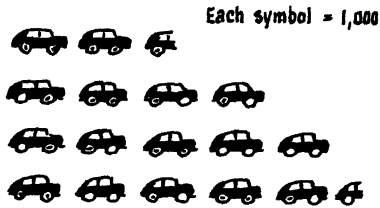
The chief value of this medium is that it provides a more lasting record of the visual material Whereas blackboard work must be erased to make room for more material, the speaker can draw several successive charts without destroying the early ones This method is exceedingly effective in an informational or training conference in which the speaker is a conference leader drawing information from the group As the group contributes major points, the leader inserts them on the chart, thus building up a permanent record of development of the subject and the points brought out

*Circle, or pie,  
graph*

In Percent



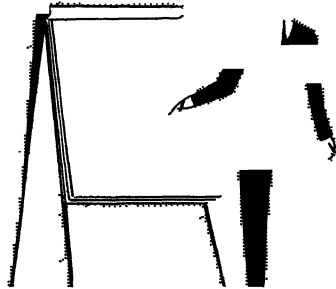
*Picture graph*



in the meeting. As a chart is completed, the leader may remove it from the easel and hang it on the wall in sight of the group. This can be done quickly with cellulose tape or thumbtacks. As the meeting progresses and draws to a conclusion, the charts can be referred to for review or discussion. If review is not desired, completed charts can be folded back out of sight over the easel as the leader proceeds to work on another chart.

The prepared chart may also be used in conferences. Many leaders use this medium to stimulate discussion and elicit the ideas of the group. It is also effective as a supplement to a speech or lecture. Some carefully planned training programs incorporate a series of charts to be shown at strategic points in the presentation.

These may be drawn on large sheets and placed on an easel, as is the pad of blank chart paper described above. As the speaker finishes his explanation and discussion of a chart, he turns it back and proceeds to the next one. Such charts should obviously be carefully prepared and should be displayed so as to be clearly visible to the group. The timing of presentation should be coordinated with the speech discussion.



The average speaker will perhaps more often use a smaller chart which he has prepared in advance and which he will display at the appropriate time. A common mistake is to make such a chart too small. Another is to fail to display it to good advantage, if the speaker is more concerned with looking at the chart himself than with showing it to his audience, he may hold it perpendicular to the audience, half facing himself and half facing part of the audience. Visual aids held by the speaker should be held facing the audience and high enough and close enough to the audience so that nothing obstructs any part of the material from audience view.

Another variation of the chart method is to combine prepared charts with charts drawn during the course of the speech. In this way, the speaker may supplement prepared visual material with graphic demonstration of new points that he himself develops or that are contributed by the group. This method serves to dramatize the speech material and to encourage audience participation.

**Objects, Models, and Apparatus.** A wide variety of objects may be used to supplement the oral presentation. These may include a model of or the actual object about which you are speaking—



such as a baseball in a speech on how to pitch, a model of a gasoline station in a speech on the importance of safety while working in a gas station, or a piece of apparatus in a speech on how a machine works. Apparatus as a visual aid may be the actual object about which you are speaking, a miniature, a sectional part, or a specially prepared transparent model.

The principle of display is the same for all of these. They should be held up or placed in clear view of the audience. They should be pointed out and explained to the audience. Until they are used, they should be kept out of sight, if possible, in order to avoid distraction. In demonstrating how to use something, such as a baseball bat, for example, keep your activity in the center of the platform and in sight of your listeners at all times. *Face them* as much as possible during the demonstration, *look at them*, *show them* what you are doing.

**Handout Materials.** Outlines, summaries, bibliographies, and pamphlets may be used to supplement the message of the speaker so that the listener will have a permanent record of the message or can add to his knowledge of the subject by reading additional literature after the speech. The chief caution in using these is that they must not distract attention from you as a speaker. Most such supplementary material should be passed out *after* you have finished speaking. Any object placed in the hands of a listener will attract his attention. He will invariably want to read it or thumb through it while you are speaking, despite the fact that you may expressly request him not to. Many speakers, however, make the mistake of passing out material without a word of explanation about how it should be used or in what way it is related to the speech message. Always explain the material as you are passing it out.

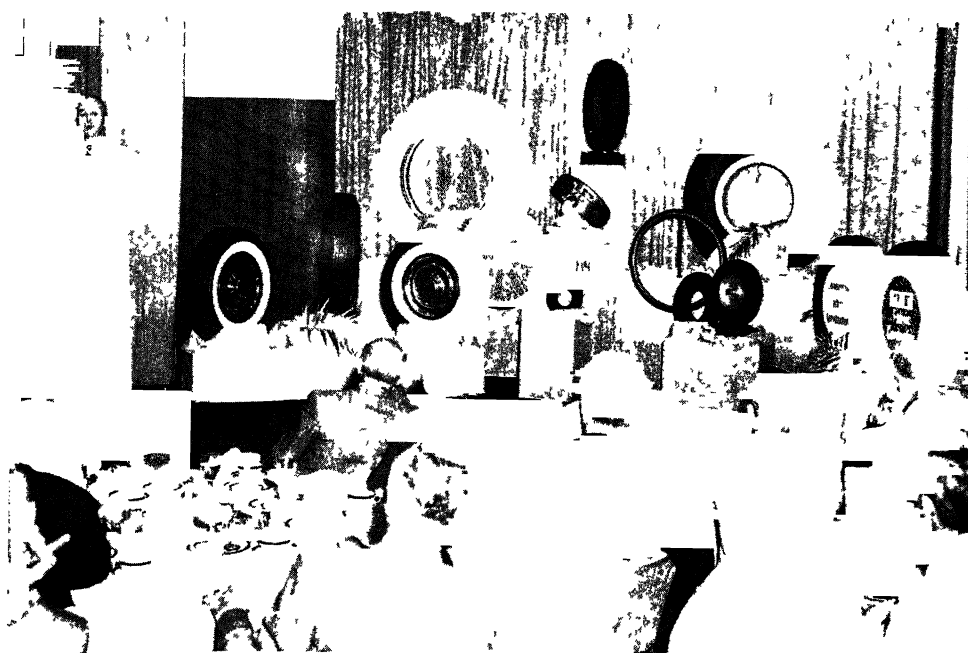
There is one use of supplementary printed material which may form an exception to the rule that it should not be passed out until the speech is over. This is the handout consisting of data or, perhaps, a sample case which the speaker wants to make use of in promoting discussion or procuring contributions from his audience. In the training conference, where the speaker is a leader who wants to draw some of the information from his audience, this is an

established device. The sheet is passed out during a pause in the presentation. The speaker reads it or has someone in the group read it. While everyone focuses attention on the material on the sheet, the leader guides the group into a discussion of it. The leader should be careful to retain control of the discussion.

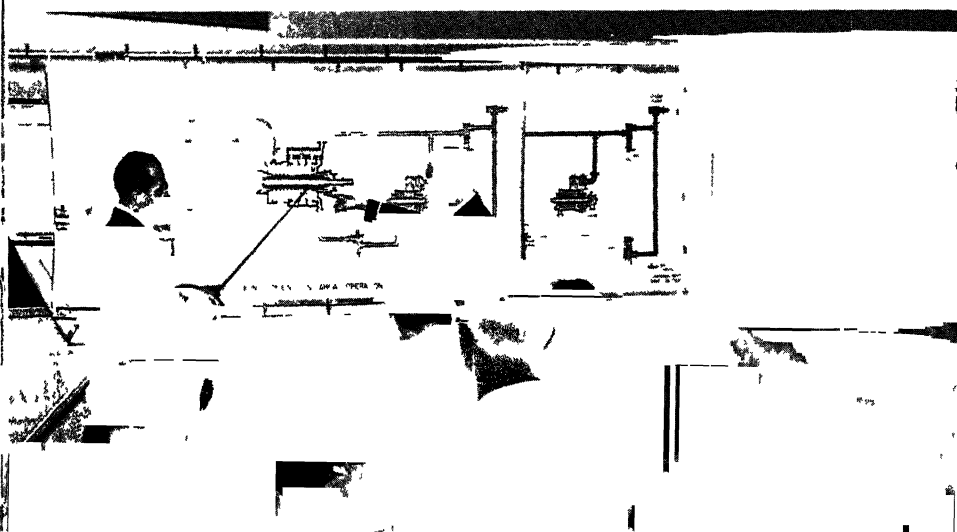
**Slides.** Words or pictures projected on a screen through the medium of slides are well-recognized visual supports for a speaker. Slides are projected with an ordinary slide projector or with the opaque projector (Balopticon). The latter will project other materials in addition to slides. Materials for projection may be prepared by the speaker or purchased commercially. One who has visited a foreign land and taken pictures may easily have them made into slides so that he may give an "illustrated lecture" about his trip. Diagrams and drawings of apparatus can also be clearly pictured through a slide.

This medium of visual aid requires that especially careful planning and preparation of the speech and of the physical arrangement of the room be made in connection with the projected display material. Coordination with the operator of the machine is also essential. A signal must be arranged so that he will know when to change to the next slide. This medium must be used in a darkened room. The speaker should stand beside the screen, preferably with a pointer, and speak clearly, firmly, and with variety, so that he will command attention even though he is not seen. The method has an advantage over the motion picture or sound strip film in that the speaker can talk for as long as he wishes, or even conduct a group discussion, before he goes on to the next slide.

**The Overhead Projector.** Industry has recently developed a new projecting medium, known commercially as the Visualcast, Visualizer, Vu-Graph, and Keystone Overhead Projector, which will project words, diagrams, graphs, and other material on a screen in back of the speaker in a lighted room. The instrument has advantages over the Balopticon projector, in that it is operated by the speaker as he faces and talks to his audience and that it operates in daylight or in a well-lighted room. The Visualcast, for example, has a lighted glass surface which is in front or at the side of the



*The materials used as visual aids are as varied as the interests of the audience for whom they are intended To the salesmen above, the display of tires is as vitally interesting as the diagram is to the naval officers below Both these visual aids will stimulate questions and help to answer them But neither would be appropriate for a non-professional group*



speaker and on which he can write, print, or draw as he speaks, just as he would at the board except that he faces his audience while the material appears on the screen behind him

There are two basic uses for this type of instrument (1) as a substitute for the conventional blackboard or paper charts drawn during the course of the speech, and (2) as a substitute for prepared charts which may be demonstrated by various methods, including a multiple method of showing parts of a chart at a time and adding to this by successive charts.

**Audio-Visual Aids.\*** Two major types of audio-visual aids are the sound motion picture, chiefly in the form of the 16-mm training film, and the filmstrip, usually 35-mm, accompanied by sound record. The filmstrip is sometimes shown without accompanying sound record, and in such use it is similar to slides, but it is more valuable when used with sound which is integrated and coordinated with the visual projected material.

Usually these aids are not used during the course of a speech, and, when the film message is the main objective of the gathering, their use may be an end in itself. The mechanics and physical arrangement for showing films are, of course, the same whether the film is to be the chief reason for the meeting or whether it is to be used as a supplement to the speech. Probably the chief use of the film as a medium for supplementing or supporting the message of the speaker is in the instructional talk. The growth in the preparation and use of training films has been tremendous during and since World War II, and films will continue to be a growing medium for instruction. There are also some persuasive speaking situations in which a documentary or inspirational film can help accomplish the purpose of the speaker. And the use of films for entertainment is well known.

\* The chief sources of films and filmstrips are college and university film libraries, commercial distributors and producers, and governmental agencies. Some major compilations listing educational films and sources of rental and purchase are *Educational Film Guide* (H. W. Wilson Co., N. Y.), which is published yearly with periodic supplements, *1000 and 1* (Educational Screen Magazine, Chicago), and *Educators' Guide to Free Films* (Educators' Progress Service, Randolph, Wis.)

In planning to use a film you should observe the following rules

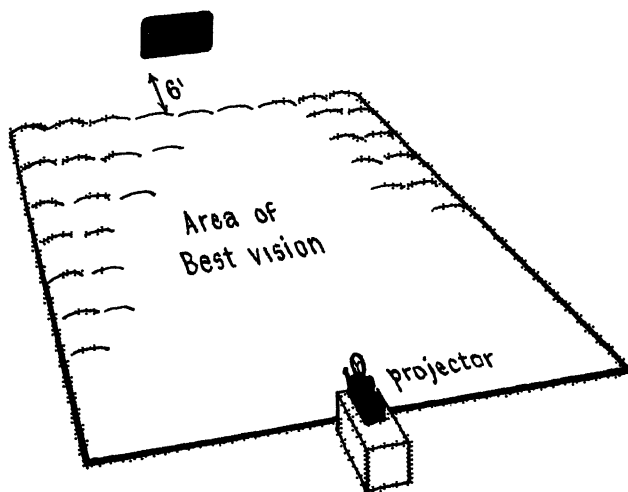
*Select the film carefully* The film should further the message of the speaker if it is used to supplement the speech. Often a poorly selected film does more harm than good. It may detract from the speech presentation if it is not closely related, it may be tiresome if it is too long, and it may be a poor film. Do not plan to show a film just because you heard somewhere that films constitute a good visual medium to convey a message.

*Preview the film.* Do not plan to see the film for the first time when your audience does. See it during your preparation of the speech, and plan how you will use the points it brings out. Make a concise statement of the purpose of the film, note the main ideas, and determine how they relate to the points you want the audience to derive from the meeting.

*Plan introduction and discussion questions* If the film is supplementing a speech, perhaps you will first present the major part of your speech and conclude by laying a foundation for the film. Or you may show it in the middle of your planned speech and then discuss it after it has been shown. Whatever time for showing you choose, make a brief introduction in which you point up the purpose of the film, what it emphasizes, what main ideas to look for, and other special things your listeners can keep in mind as they see and hear it. Ask some pointed questions which will be a basis for discussion after the film has been shown.

*Show the film under the best possible conditions* The physical arrangement of the room is important. Usually a small portable screen is used, and this should be set at the proper distance from the projector, so as to get the largest and clearest image. The audience can be seated fairly close to the screen, but not closer than six feet. It is best not to seat anyone too close to the projector, for the 16-mm. sound projector makes some noise and throws light, both of which may be distracting. Darken the room as much as possible. Pay especial attention to the position of the sound speaker and the volume. The speaker should be placed off the floor, in the front of the room, and near the screen.

In showing 35-mm. strip film with sound record, be sure that the



sound is properly coordinated with the picture, that the first frame appears properly in relation to the narration, and that the succeeding frames are turned at the right time

*Follow up the showing* If part of your speech is to follow the showing, integrate the message of the film with your remarks, or conduct a discussion which has reference to the film. When the film has been used as an instruction medium and is short, it is sometimes worthwhile to show it a second time. You may want to write on the blackboard while conducting the discussion, to record important points. If you can place the screen in the center of a large blackboard, the purpose of the film may be written at the left and the main points to look for at the right.

## CONCLUSION

This chapter has discussed the importance of the visual medium in furthering the speaker's purpose and the wide variety of visual

and audio-visual aids at his disposal. Consider whether you might use some of these in your next speech. Develop your use of the blackboard, charts, and prepared visual materials so that you can integrate them with the speech. The effective use of visual aids requires careful planning, preparation, practice, and perhaps some originality. But visual aids well used will enhance the value of your speech.

## EXERCISES

### FOR CLASS DISCUSSION

- 1 What is the visual code? Why is it important?
- 2 What are six values of visual aids? How is the speaker helped by their use? How is the audience helped? Are there subjects for which visual aids would not be helpful to either speaker or audience?
- 3 In what respects is the speaker his own chief "visual aid"?
- 4 What types of visual aids are available for use in your classroom speaking? What precautions should you observe in employing them?
- 5 Name the types of graphs, and indicate ways in which each might be used to advantage.
- 6 What cautions should be observed in handing out materials to your audience?
- 7 Describe in detail the best methods of using the blackboard. What errors should be guarded against?

### FOR WRITING OR SPEAKING PROJECTS

- 1 In your next speech to be delivered in class, plan to use the blackboard to record the main points you wish the audience to remember. Along with your speech outline, hand in to the instructor a sheet showing how the blackboard will look when you have inscribed your points on it.
- 2 Plan a three-minute speech in which you explain a process.

such as a play in a football game. As part of your preparation, plan how you will chart the play on the blackboard. Hand in a sheet showing how this will look on the board.

3 For a short speech in which you will explain how a machine operates or a tool is used, plan a blackboard drawing of the machine or tool and prepare a sheet showing this drawing as it will appear on the board.

4. For any of the above exercises, prepare a chart containing the material you wish to show while you are speaking. Plan how you will use the chart in the speech presentation.

5 Bring an object to class, such as a football, golf club, model airplane, or similar item, and plan to explain and demonstrate the use or construction of this object to the audience in a short talk.

6 From magazines, newspapers, or other sources, clip several outstanding advertisements which make unusual use of the visual sense either to attract attention or to explain something. Which is the primary use in each case?

7 Bring to class an example of each major type of graph. Go to the front of the class and present information which will be supplemented by your drawing a suitable graph on the blackboard as you speak.

8 Prepare a brief summary or other material on a sheet which you will pass out to the audience to supplement your speech. Plan in advance just when you will pass it out and how you will ask the audience to make use of it.

9 Recall a speech you have heard which was accompanied by slides, filmstrips, or motion pictures, and write a brief criticism of the use of these by the speaker.



PART III

FORMS OF  
*Communicative*  
SPEECH



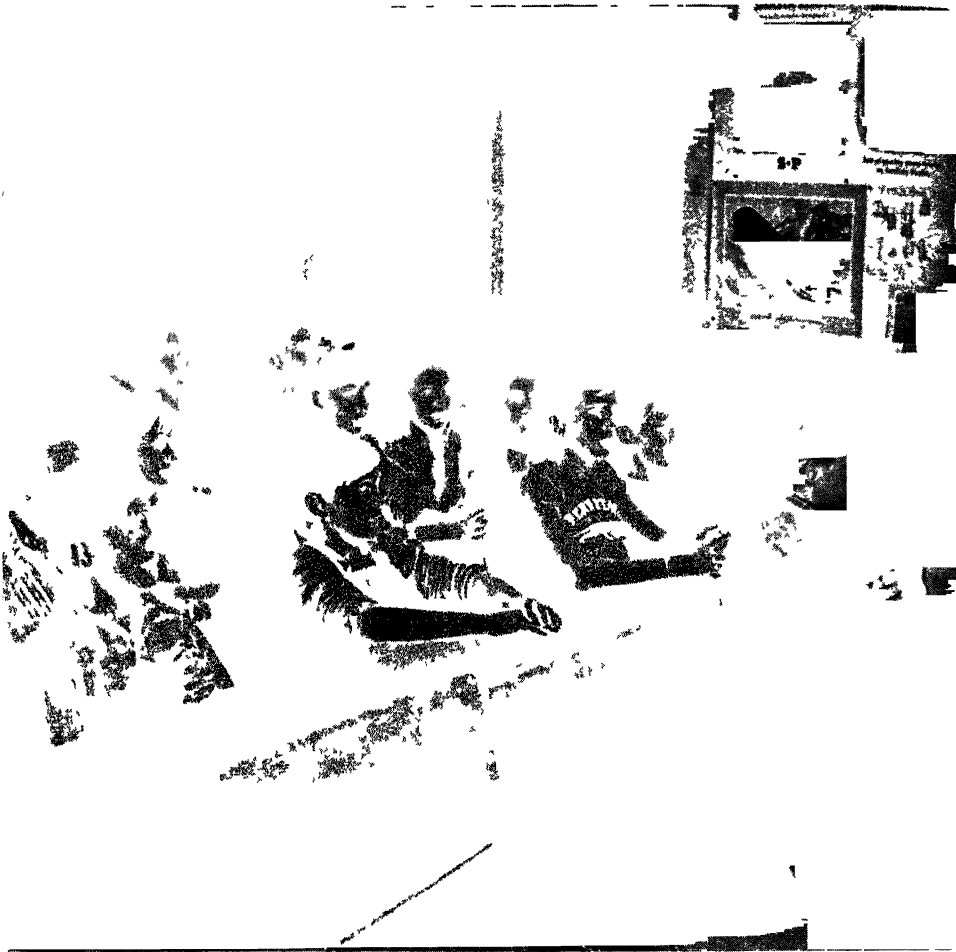
## INFORMING

CHAPTERS 11, 12, and 13 differ from the preceding chapters in that, instead of discussing general principles which apply to all types of speeches, their purpose is to assist you to apply the instructions you have been reading to the preparation and delivery of specific types of speeches

The classification of a speech by type is determined by its general purpose to inform, to persuade, or to entertain. Theoretically the types are sharply distinct from one another. In practice the three types of oral discourse are often found intermixed in the same speech. It is difficult to conceive of a persuasive speech, for example, that does not contain information, and, even if the speech to persuade or the speech to inform does not entertain the audience, it should surely hold their attentive interest. Nevertheless, although the three types of discourse are often freely intermingled, the *dominant* purpose of the speaker should be clearly established, so that the audience will not doubt whether he wants ultimately to inform, to persuade, or simply to entertain. The confused audience response "What is he trying to accomplish?" is probably the most damning audience reaction to a speech.

If the purpose of the speaker is informative, he should make certain that the listeners all realize he is trying only to inform—rather than persuade or entertain. This clarity of basic purpose is all the more necessary if the speech contains considerable supplementary materials which might be applied to the other general purposes.

## Informing in a familiar setting . . .



*Can you recall being part of an audience like the one shown here? Were you eager to learn the materials that the 'speaker' was discussing? What distractions does the teacher of this group have to overcome, and what techniques can she use to heighten the interest of her audience?*

There are many speeches that are obviously informative—such as, a talk on how to milk a cow. In other instances, it is difficult to tell whether a given speech is informative or persuasive. Realistically, a great number of speeches presented on crucial subjects intermingle information and argument and must do so because of their controversial nature. In its very nature a speech which tries to explain farm parity policies, international relations, or any other question on which public opinions differ is borderline in type. The final test of the informative speech is whether the speaker is trying primarily to help his audience avoid confusion and understand those basic facts that are not in the realm of differing opinions.

**Relations of the Three Types of Speeches.** The relations among the three types of speeches and the difficulty of sharply differentiating one from another may be clarified by use of an extended example. As a student of international relations, you may decide to give a series of speeches on Nationalist China. In your first speech you may decide to be *informative*\*, in your second *persuasive*, and in your third *entertaining*. Although the subject is the same, the three speeches will differ very greatly from one another because the audience response you are seeking differs basically in each instance. Nevertheless, it is probable that all three talks will contain informative, persuasive, and entertaining materials.

Having the general purpose to inform and the specific purpose to make the audience understand the degree to which the government of Chiang Kai-shek instituted a series of democratic reforms in Formosa, you might select such a title as "Island Laboratory in Democracy." While preparing your speech, you recall that your audience has doubtless heard and read a great deal of criticism of the Chinese Nationalists, which has had the effect of creating a generally unfavorable attitude toward them. Thus, you may develop a persuasive introduction, designed to induce your listeners to guard against the effects of propaganda and to fortify their conviction that they ought to make up their own minds on the basis of solid factual information. This phase of the speech is the process of clearing away barriers of misunderstanding, thus, it is persuasion.

used for purposes of exposition. After this has been accomplished, the body of the speech should consist of an informative presentation

should be continued. You have used information and entertainment specifically for persuasive effect.

In a speech to entertain, your specific purpose might be to give your listeners a vivid picture of the life of a typical Chinese family which has fled from the mainland to Formosa. With a title such as "A Home away from Home," you could develop such main ideas as

- I Chinese family life centers around the graves and traditions of its ancestors
- II Fleeing from an old established home to seek a new one on an overcrowded island involves many adventures
- III Living on an island while maintaining one's spiritual ties to a mainland ancestral home causes some manifestations of a split personality

In developing these ideas, you give the audience a great deal of factual information about the plight of the Chinese refugees, and you exercise a persuasive effect of creating sympathy for their desire to regain their homeland. *But these effects are incidental.* Your principal endeavor is to entertain them with a mingling of humor and pathos, created through the relating of a series of anecdotes and examples.

The foregoing illustrations do not imply that the three types of speeches are always so closely interrelated; they do demonstrate that, even when the interrelationship is close and extensive, the type of speech is determined by the general purpose.

## CHARACTERISTICS OF THE SPEECH TO INFORM

When you are asked to prepare an informative speech, your first consideration is to remind yourself that your primary aim is to expound a subject in such a manner that your listeners will *understand* it clearly. Perhaps the subject you select will be one about which your listeners are wholly or largely uninformed, such as the

reasons why the Patek-Philippe is the world's most expensive watch. Or it may be that your audience will have only vague and generalized knowledge of your subject—especially if it is a technical one, such as the relative effects of temperature and pressure upon the volume of a gas. Or possibly the clear understanding you wish to achieve may be distorted by prejudices, for example, if you are to speak on the relative intelligence of Negro and white individuals. Or it may be that your audience entertains many false ideas about your subject, which you wish to replace with genuine information, as in a speech on the basic causes of the Civil War. In each of these instances, your approach to your speech preparation would differ. Your first consideration in preparing your speech should be to understand your subject clearly yourself. Your second consideration should be to think of it carefully in relation to your audience, to determine what approach you must use to prepare your specific group of listeners in such a way that they will be both willing and able to attain a correct understanding of the topic.

As in all your other speaking, the preparation of a speech to inform must be both subject-centered and audience-centered. After satisfactorily answering for yourself the question "What are the facts?" (which you may be able to do only after considerable thought and research), you must next ask, "What inadequate or mistaken understanding of the subject is held by my prospective audience?" The preparation of your introduction, the selection and development of your main ideas, and the nature of your conclusion will all be determined not only by the answer to the first question but by the answer to the second as well. If you are doubtful about the background of your prospective listeners in relation to your chosen subject, you can readily answer the second question for yourself through conversations with a number of them.

The purpose of the speech to inform is solely informative: to lead the audience to have a clear and correct understanding of the problem, situation, event, concept, or process about which you choose to speak. This does not mean, however, that the informative speech should be dry, boring, or devoid of human interest. When the audience is motivated to want to understand the topic, infor-



mative speeches can be intensely interesting. The athlete listens with keen attentiveness to instructions on how a specific football play is to be run, an audience of businessmen will be deeply interested in a description of a method of cutting costs of operation, students who want to become accountants will follow alertly an exposition of a method of cost accounting. The essential considerations are to present the information so that it can be readily understood and so that the audience will want to understand it. Clarity is the first goal, but interestingness is the second. Good informative speaking requires the attainment of both.

## TYPES OF EXPOSITION

Expository speaking is a frequent and normal experience of everyday living and is expressed in many and varied forms. You may ask (or be asked) for directions on how to get to a particular street address or a nearby town. You may give or receive instructions on how to wax a car or replace a burned-out tube in a radio. You may explain (or hear an explanation) of how to split an atom. You may listen to a lecture (or give one) on the factors involved in the cost-of-living index. You may participate in "bull sessions" which attempt to define love, or religion, or patriotism. You may analyze (or hear an analysis) of a problem in foreign policy or in employee-employer relations. You may be asked by the Student Council for a report on the program of an organization to which you belong. In a few years, you may be asked by your employer for a report on the cost factors in the division of his business which you are supervising. You may be called upon for a book report. You may present a demonstration to your physics class of an experiment which you have been conducting, or you may demonstrate to a friend how to hold a golf club. These are only a few examples of the multitude of demands for expository speaking.

Turning from specific examples of expository speaking, we may distinguish the following general types:

**Description.** You may wish to describe an individual, so that others can identify him, or to describe an interesting locale you have visited, the emotional reactions of an individual or of a crowd, or the nature and events of a national political nominating convention you have attended. In any description, the first step is to identify for your listeners the prevailing total impression created by what is being described—as when you say a scene was “impressively beautiful,” or an individual is “sinister” in appearance, or a meeting was characterized by “aimless confusion.” The second step is to select the several features of the subject that combine to create the dominant impression—for example, the man was “huge, poorly dressed, dark, and threatening in manner”, or the emotional reaction was “intense, confused, and disturbing”, or the crowd was “noisy, ill disciplined, but massively purposive.” These major features which you will describe constitute the heart of your main ideas. As the next step, you provide details concerning each of these features—for example, in the case of the man, a description of his clothing, his eyes, and his shambling gait. Your descriptive imagery should be so vivid that your audience senses the details as though they were actually seeing, smelling, hearing, tasting, or feeling the object of your description.

**Definition.** To define a term is to identify the general class to which it belongs and then to distinguish it from other members of that class. Definition differs from description primarily in that it is directed more to the mental processes and less to the senses, hence it is intellectualized and verbalized. For example, a *network* is defined in the *Webster's Collegiate Dictionary* as “A fabric or structure of threads, cords, wires, or the like, crossing each other at certain intervals, and knotted or secured at the crossings.” This definition establishes the class of network as a “structure” and then gives the special characteristics which distinguish it from other structures. In the same dictionary, a *bridge* is defined as “A structure erected over a depression or an obstacle, as over a river, roadway, railway, etc., carrying a roadway for passengers, vehicles, etc.” Sometimes an entire speech will be devoted to definition, as when the speaker attempts to explain the meaning of *arbitration* (as dis-

tinguished from *conciliation*) or the meaning of a key term, such as *evil*, or *infinity*, or *totalitarianism*. For such extended definitions, the nature of the *class* within which the term falls and the nature of its *differences* from other members of the class will be explained and illustrated at length, normally with considerable use of comparison and contrast.

**Analysis.** While preparing a speech you invariably analyze your subject to determine its component parts. When you present your speech to your audience, you normally analyze the subject for them, especially if their understanding of the subject is confused. To analyze a subject means to divide it into its essential parts. A chemist analyzes a substance by testing it to determine of what elements it is composed. A history professor analyzes a period in history by identifying what appear to him to be its essential characteristics. A psychologist analyzes an emotion by noting its overt physical manifestations, its accompanying internal bodily changes, and its mental aspects. A speaker may similarly analyze the causes of a war, the effects of a price rise, the reaction in Congress to a legislative proposal, or the nature of the problem of breaking a bad habit. In all instances the process of analysis is to identify each of the essential elements in the situation.

**Synthesis.** After the analysis is completed, it generally is necessary to go on to the next step of synthesis, or of recombining the various elements, to show how the subject appears from an informed point of view or how it might appear if some of its elements were changed. Thus, after analyzing the causes of a war, the speaker might present a synthesis demonstrating an over-all view, with the causes observed in their correct relationships. Analysis is akin to combing out a tangled skein of threads in order to disentangle them; synthesis is the process of rebraiding or recombining them into a new and more serviceable pattern.

**Explanation.** Explanation is a generalized term, as was pointed out in Chapter 9. It comprises elements of description, definition, analysis, and synthesis, in whatever proportions may be most suitable to the nature of the subject and the needs of the audience. If you were to explain how a suction pump works, or the structure

of a hydrogen atom, or the differences between the rhetorics of Plato and Aristotle, you would describe the essential nature of the subject, define key terms, analyze the component parts, and finally present a rounded synthesis of the process or idea.

A large part of the process of informing is explanation. In explaining, you tell *when*, *where*, *what*, *why*, and *how*. If you speak about television, for example, you may tell *when* by giving its historical background, *what* by providing preliminary concepts or definitions, *how* by detailed explanation of how it works, *where* by telling in what places and situations it may be viewed, and *why* by discussing regulations under which its programming is governed. A student who spoke on farmers' cooperative marketing associations traced the history of cooperatives from their European origins, explained their present-day methods and organization, showed how farmers derived financial advantages from them, told of competitive conditions with which they deal, and supplied information on their extent and locations. This, of course, is far too extensive a development for a five-minute speech. The explanation of how to thread a needle or how to use brushless shaving cream, on the other hand, is too simple to require more than a minute or two. As in other forms of speaking, the choice of a subject to be explained should be correlated to the needs of the audience and the time available for the speech.

## FORMS OF SUPPORT IN THE SPEECH TO INFORM

In any or all of the kinds of informative speaking, you will make use of the specific forms of support which are discussed in Chapter 9. Although authority and the forms of logic may occasionally be useful in informative speaking, they normally are used to support persuasive purposes. Humorous anecdotes and vivid imagery have a valuable place in informative speeches but are more characteristically found in speeches to entertain or to stimulate. Discussion of

the kinds of supporting materials that are most widely useful for speeches of information follows

**Statistics.** Although long arrays of figures or statistics may be difficult for an audience to remember, especially if they are not given in round numbers, statistics are vitally important to the informative speech. In contemporary life, people have come to expect statistical information and to be increasingly dependent upon it. We follow the statistical results of surveys and polls to discover the chances of our favorite candidate for public office or for the most popular student on the campus, for the relative ratings of popular song hits, and for the standings of individual and team athletes. Life insurance companies present statistics because people want to know their life expectancy at a given age and because information is wanted concerning what diseases cause the highest number of deaths. The man who watches or plays the stock market is given a heavy diet of statistics.

Statistics constitute a concise and comprehensive method of giving information. For this reason the student of forestry found them to be his best tool when he spoke on forest fires in the state and the areas of forest which were not provided with fire protection. Another student relied with equal assurance on statistics when informing his audience of the relative chances of employment of college graduates in various professions. He compared statistically the number of engineers being graduated with the number of available positions predicted for the next five years. He presented a similar statistical picture for teachers, doctors, dentists, nurses, and architects.

One problem of the speaker is the validity of the statistics he uses. You should be certain that the data are accurate and you should consult the best sources, such as *The Statesman's Year-Book*, *The World Almanac*, *The Statistical Abstract*, or official governmental agencies and bureaus, which are seldom questioned. Avoid using those provided by pressure groups or propaganda agencies, because they are often distorted and may be actually dishonest.

**Examples.** If a speaker says, "Now, for example" or "Let me

explain by this instance," he nearly always awakens the interest of his hearers. It enhances his chances in the informative speech to secure the understanding he desires. This is especially true when explaining such abstract topics as the theory of money, the causes of inflation, or the principles of the law of supply and demand. Examples are important and vital, however, for more concrete problems as well. This proved to be true for the student who talked on campus traffic problems and informed the group of certain new parking plans to be adopted by the university. The speech contained specific examples in which the student stated how certain drives were to be closed, how others would be made one-way streets, how one road would become a four-lane avenue, where the new parking lots were to be placed, and where stop signs were to be erected to prevent accidents.

The best examples are naturally those which attract the closest and most favorable attention. Often, the best way to hold attention is to discuss examples with which the audience is familiar. We know the conditions in our home town and local schools and the characteristics of specific people and groups in the community. Use these various close-at-hand and familiar examples to aid you in the process of making clear your meanings.

**Comparisons and Contrasts.** Comparisons and contrasts, whereby certain things are shown to be alike and others unlike, may be thought of as positive and negative methods of showing, teaching, and informing. Some comparisons and contrasts are literal, others are figurative. Actually, they closely resemble the method of example, and they serve most effectively, in the speech to inform, in connecting the known and the unknown. They are illustrations with a pointed application.

Much of the teaching of Christ was by the process of comparing and contrasting, or by parables. When he said, "The Kingdom of Heaven is like unto a mustard seed," he was in a figurative manner teaching by comparison, his conclusion being that often the smallest and most insignificant thing becomes, in time, the greatest and most powerful. Abraham Lincoln was using a compressed comparison, or metaphor, when he implied that a government, like a house,

divided against itself cannot stand. Sources of comparison and contrast are about us everywhere, and the best ones arise from our experiences and observations. Contrasts are often as effective as comparisons. Henry Grady, in his famous speech *The New South*, before a Northern audience in New York twenty years after the Civil War, used contrast effectively. In contrast to the picture of the Northern soldier returning home "with proud and victorious tread," Grady stated, "I tell you of another army that sought its home at the close of the late war—an army that marched home in defeat and not in victory—in pathos and not in splendor, but in a glory that equaled yours, and to hearts as loving as ever welcomed heroes home."

The alert speaker needs merely to look about him for comparisons and contrasts which can make complex processes and abstract methods and ideas seem clear. Even on simple subjects they are vital. The veteran returning to his campus after a prolonged absence on military duty compared and contrasted most interestingly the university as he found it with what it had been before he went away. The radio sports announcer in an informative speech compared and contrasted the problems he faced in the various sports he reported.

**Restatement.** You will recall that we have stated that the informative speech must produce clear understanding. At times we experience difficulty in completely understanding something the first time it is explained to us. Memory is short, and as we are carried from point to point by the speaker, something may be forgotten or only vaguely retained. By restatement, then, the speaker reminds his hearers of what he said previously, thereby fixing the matter more certainly in the minds of those who are listening. Thus, what the audience did not understand or remember the first time may be made clear by one or more restatements.

Restatement, however, is not just monotonous reiteration. You can give your audience variety by repeating the same thought in different words and often in a more concise way. Also, if you make it evident that you are restating, you can personalize and vitalize the process. Such statements as "I told you a few minutes ago,"

'You will recall that I insisted on your knowing,' or 'To put these points before you again' are effective transitions to the point that you wish to restate

**Visual Aids.** The use of visual or graphic aids, such as charts, drawings, slides, and models, is so important for almost all kinds of speaking that the whole of Chapter 10 is devoted to them. But because they are so salient in the informative speech, a further, brief discussion of them is introduced at this point. Visual aids are basically helpful because what is seen, even more than what is heard, makes for vivid and lasting impressions. Also, much of what you say in informative speeches lends itself to graphic portrayal. Facts, statistics, and percentages can be condensed in vivid fashion on a chart or graph. Sketches or pictures of mechanisms contribute greatly to audience comprehension of what is being explained. Slides and motion pictures do the same. The forestry student mentioned above, who used statistics effectively in his talk on forest fires, also used a map which showed the exact location of the state's forest preserves. He displayed his statistics on a good-size chart for all to see.

What other speakers do in employing the various methods and principles of exposition, you, too, can do. In the topics you choose for your informative speeches, define and explain terms, parts, and relationships, use examples, statistics, comparisons, and contrasts, restate and reiterate, and take advantage of the values to be derived from the use of visual aids. You cannot escape the obligation of making clear and comprehensible the materials you present. Use any and all of these principles to obtain the maximum understanding from those who listen to you.

## ORGANIZING THE SPEECH TO INFORM

All the methods of planning and organization which were discussed generally in Chapters 2 and 3—the necessity of selecting a good subject and specific purpose, the careful choice of main and



## Informing in an unfamiliar setting . . .



*This “classroom” looks quite different from the one shown on page 236. At first glance, the natural surroundings may seem to be a source of distraction to the audience, but actually they are serving as visual aids for this lecture on military terrain problems. The chart that the speaker is using further clarifies the subject matter. How does the motivation of this audience differ from that of the one shown on page 236, and what techniques can this speaker use to maintain interest?*

subordinate points, the building of an outline, and the making of careful transitions from one main point to the next—are applicable to the organization of the informative speech. We need to consider, however, the special modifications of these principles in relation to each kind of speaking. In the following pages special attention is given to organizing the informative speech. The introduction and conclusion of an informative speech have special expository functions to fulfill. The body of the informative speech may follow any one of several types of organization, depending upon the nature of the subject.

**The Introduction.** The purpose of the introduction to any speech is to prepare the audience for the main part which is developed in the body. This statement applies also to the informative speech. But more specifically in the informative speech, the function of the introduction is to prepare the audience to understand the material that is to be presented in the body of the speech. The following suggestions should help you to prepare for the complete task of exposition.

Your opening remarks should be designed to gain the interest and attention of the audience through personalized references and demonstration of “common ground.”

You should give clear definitions or explanations of any difficult or confusing concepts or terms which you want the audience to understand exactly.

You should make clear the significance of the subject you have chosen and the need for the audience to appreciate the importance of what is to be treated. Remember how frequently audiences are apathetic or indifferent to subjects which are chosen by speakers—responding with the attitudes of “Ho-hum” or “Why bring that up?” Hence, you must not delay the process of motivating and arousing a desire for the information to be given.

You should indicate the direction the speech as a whole will take by eliminating certain materials which are irrelevant and beyond the scope of the given topic, thus leading to the point where you can state and support your specific purpose.

You should, by a brief initial summary, provide a preview of the main points to be taken up in the body of the speech.

**The Body.** In the body of the speech the task of the speaker is to take up one after another the main points, all of which must help to fulfill or support the specific purpose. In the outline which you prepare, the subpoints under each main point must be evident, and all the methods of exposition to be employed—statistics, examples, illustrations, and authoritative quotations—must be placed where they are to be used. Still other problems will confront you. In making the outline for the body you must decide on the best over-all approach to your topic. Certain subjects can best be treated in one way, whereas others should be handled otherwise. More specifically, your task is to decide which one of the following general methods you will want to follow. This decision depends upon the nature of your specific purpose, subject matter, and audience.

**CHRONOLOGICAL ORDER** Many expository topics lend themselves to treatment in chronological order. If you are describing the history of a movement or the development of an institution, time order may be the one you will wish to follow. By this method you can in one main point describe its earliest stages of development, in another main point the story of its subsequent progress, and in still another its present growth, size, and characteristics.

Let us assume you are giving a speech on the subject “The History of Our University.” Obviously, the chronological method can be used to describe the early history of the institution, its later growth, and finally its present status.

**SPATIAL ORDER** Treatment in spatial order is especially effective in describing a scenic area or a physical plant, such as a group of buildings. You can describe from “top to bottom” or from “north to south, and east to west.” Let us assume your subject is “Our University Campus.” You might describe the campus as a whole from east to west, or you might select certain buildings which you would describe from the basements to the top floors, or you might describe the buildings as they have been planned as units in the over-all campus design.

**CAUSAL ORDER** In using the causal order, you will be treating the forces and circumstances which have operated to bring into existence and perpetuate the institution you are talking about. It is an explanation of the causes and effects which will provide the main features of your outline. For example, in the topic "The Growth of Our University," you might have as main points the vision and influence of the founders, the money made available for its growth and development, and the increased enrollment which has necessitated the enlarging of the buildings and the erection of new ones. In this method you are very obviously talking about causes and effects which have operated to make the institution what it is.

**TOPICAL ORDER** There are some subjects in which the speaker will find an inherent logical classification or arrangement of materials, and the audience will expect him to observe this order in his treatment. If he is talking on how some institution is organized, for example, he will very likely follow in his speech the organization as he finds it to be. Thus, if you are talking on "Our University—Its Financial Structure," you might very logically divide your speech into such main topics as its assets, its liabilities, and its endowment. Again, if you should be treating its over-all organization, you might plan the outline to discuss its administrative structure, its division into various colleges, and the colleges' individual departments and staffs.

**SPECIAL ORDERS** On occasion speakers will choose to present their main ideas in the order of the simplest to the most complex, the most familiar to the least familiar, the least important to the most important, or the most acceptable to the least acceptable.

**The Conclusion.** It must be remembered that the purpose of the speech to inform is clear understanding. Thus, the conclusion, like the other parts of the speech, should contribute to this objective. Suggestions for the conclusion, therefore, may be stated very simply.

You should give a summary of what has been said in order to review clearly the chief points which you have stressed and explained.

You may tell the audience where additional information can be secured on the subject you have discussed. This may be a plea that

your listeners do additional reading or investigation, or simply a means of aiding those who have been stimulated to want additional information. You may name books or periodicals, tell who may be interviewed, or explain where the object, invention, or institution can be seen.

You may suggest future application and use by the audience of the information given

You may end with a specific illustration in which the main points you have discussed are briefly reviewed by means of a story

## CONCLUSION

Since you will probably have many occasions to present speeches to inform, it is important that you make every effort to master the methods and principles which will enable you to accomplish the goal of the speech—clear understanding. It has been suggested in this chapter that you analyze your topic in order to determine your specific purpose, that special terms be defined, that adequate and clear explanation be given, that statistics and facts be provided in sufficient quantity, that comparisons and contrasts are most helpful in aiding audience understanding, and that visual aids be used because they enhance the likelihood of the speaker's being understood. Also, we have suggested that you give careful attention to the organizing and outlining of this kind of speech. The introduction should include definitions and explanations basic to the hearers' understanding of what is to follow in the body, and it should state briefly the main points to be presented. The outline of the body should be arranged by main and subordinate points to cover the subject according to the chronological, spatial, causal, or topical order that you plan to follow. The conclusion should provide a summary or review of the main points presented or give sources the hearers may consult if they should desire to acquire additional information.

## EXERCISES

## FOR CLASS DISCUSSION

1. Review the distinctions that are made in defining the general purposes, in Chapter 6. Discuss the "relations among the three types of speeches" with those earlier distinctions clearly in mind. (Note the chief point that must be kept in mind the ultimate intent of the speaker to inform, to persuade, or to entertain his audience *must not be in doubt*. Similarly, it is also important to make effective use of all three *types of materials* (informative, persuasive, and entertaining) wherever and whenever they may assist you, regardless of the nature of your general purpose.)

2. Taking as a model the text's treatment of the topic "Nationalist China," utilize another general topic, selected by your instructor or yourself (such as "labor unions" or "grades" or "liberal education"), to work out parallel methods of development which will show both the differentiation and the intermingling of the three general speech purposes

3. Illustrate in class discussion the characteristics of the speech to inform, by reference to talks that have been given in your class or that you have recently heard or read

4. Redefine each of the five types of exposition discussed in this chapter. In your course in English composition, or elsewhere, have you encountered any other classification of the types? If so, present this other listing to the class, with your explanation of it

5. Repeat exercise 4, basing it this time on the "forms of support"

6. Discuss the materials of this chapter in relation to the substance of Chapter 9

7. Note the special problems of the introduction, body, and conclusion that must be taken into account in preparing and delivering speeches to inform.

## FOR WRITING OR SPEAKING PROJECTS

1. Prepare a brief informative speech, noting in the technical

plot of your outline the forms of support and the types of exposition utilized and the order in which your ideas are organized

2 Each member of the class may select one of the "types of exposition" (with guidance from the instructor to ensure that each type is represented) and deliver a brief speech to the class based directly on that mode of exposition. Note that each of the different types is suited, to a degree, to a different kind of subject matter.

3 After you have selected a subject for an expository speech, write a brief essay answering the question "What inadequate or mistaken ideas are probably held by members of my classroom audience about this particular subject?"

4 After your selection of a subject for an expository speech to your classroom audience, prepare and deliver a one-minute talk explaining why you selected the particular "order of organization" which you have decided to use.

5 Select one of the speeches given by a classmate and write a critique in which you state clearly (1) what you learned from it and (2) how the speech changed your previous understanding of its subject. Conclude by suggesting ways in which the speaker could have made his ideas clearer, made a greater contribution to your understanding, or helped to resolve your own perplexities concerning the subject.

## PERSUADING

**A**S RATIONAL and emotional beings, we continually encounter conditions under which we must persuade or be persuaded. Decisions must be made on many problems and issues that confront us. We have to decide where to build our homes, which church to join, which candidates to support for public office, which profession to enter, what attitudes to take toward our work, friends, and even life itself. Thus, since men must *think, feel, and act* on every conceivable issue of life, public speakers—ministers, political candidates, reformers, and civic leaders—tend to give persuasive speeches which will influence their *beliefs, feelings, and conduct*.

As was pointed out in the preceding chapter, even the informative speech may result in persuasion if the information given leads to decisions and changed attitudes and practices. Hence, many of the principles set forth for the speech to inform are applicable when you plan and organize the speech to persuade. The ethical principles stressed in Chapter 2 and the need for the speaker to exercise lasting as well as immediate influence, stressed in Chapter 6, constitute salient points to bear in mind when you are constructing persuasive speeches.

Since persuasive speaking is an inevitable consequence of man's thinking and feeling toward problems, it can, of course, be used for evil as well as for good. Although persuasive speaking is necessary and to be encouraged, it must be emphasized that the speaker has great moral obligations to use rather than to abuse his privileges in



persuading people on courses of action and attitudes to be taken. We admire the motives of such great ministers as Henry Ward Beecher and Phillips Brooks, and we pay tribute to such a reform speaker as Booker T. Washington for the manner in which he spoke for tolerance among races and encouraged thrift and enterprise among members of his own race, but we are keenly aware also of how the methods of persuasion have been abused by the dishonest, the unscrupulous, and the misguided. Hitler did vast harm by the persuasion he employed, the demagogue, the sharp lawyer, the quack doctor, and the supersalesman we have with us always, it seems. The problem of right and wrong use of persuasion is as old as articulate man, and the obligation upon us as speakers is to use the methods for good rather than evil. As listeners we have an equal obligation to do what Aristotle suggested many centuries ago—namely, to discern the differences between the arguments that are spurious and those that are genuine. More than this, we have a social duty to oppose the false and support the true.

**Persuasion Defined.** From the preceding paragraphs you have inferred the definition of persuasive speech to be “that address which aims to influence the thinking, feeling, and action of the audience.” Although some writers in public speaking define the persuasive speech in the more restricted sense of a speech which results in definite *overt* action, an equal number adhere to the broader definition that a speech is also persuasive when it influences *logical thought* and when it results in *emotional stimulation*. When a man changes his beliefs as a result of appeals, arguments, and evidence which direct him to a new or different point of view, we may say he has been persuaded. Just as truly, we may say he has been persuaded when he is made to feel keenly and with renewed emotion concerning a subject to which he had previously been emotionally inert and apathetic.

Thus, all speeches may be classified as persuasive when they convince, stimulate, or actuate. Obviously, there will be overlapping among these three categories, for to actuate one must often use both convincing and stimulating materials, and to convince one

must often include emotional appeals. Also, it is important to consider the attitude of the audience toward the purpose of the speech: the presence of agreement, disbelief, or apathy will help to determine whether the speech is one to convince or stimulate. For the beginning speaker the differences among them are less important than the fact that they all aim to change feelings, conduct, or belief in members of the audience.

## THE SPEECH TO CONVINCE

We live in a world of conflicting ideologies and beliefs. As a result, we are often in quandaries as to what to believe about a great number of problems. We do not know whether labor unions are doing more harm than good, whether collective bargaining has worked successfully in industry, to what extent there is a need to levy new taxes for the expenses of our city or state governments, or which driver was actually responsible for an automobile accident. Scores of other problems, ranging from personal and local issues to issues of national and international concern, are constantly being brought to our attention. Thus, many persuasive speeches have as their end goal the securing of agreement with the speaker's point of view on the topic or proposition he is discussing.

Perhaps the word *proposition* is the best one available to express the nature of the persuasive speech which aims to convince. The word suggests that there are alternative solutions or points of view regarding the problem at hand. Sometimes the proposition is stated quite formally, as in a debate question such as "Resolved, that the United States government should provide federal aid to education." Usually, a speaker will not state the proposition formally but will simply make clear that he is speaking in behalf of federal aid to education, by presenting arguments and evidence to support his specific point of view. But regardless of whether the proposition is stated formally, the process is the same—that of producing agree-

ment on the part of the listeners. Propositions, whether formal or informal, are of different kinds and require some analysis.

**Propositions of Policy.** Very often we find ourselves trying to decide whether some recommended course of action should or should not be undertaken. In discussing the proposition, we usually employ the word *should*. For example, "The federal government *should* aid education," or "Social fraternities *should* be abolished in colleges," or "College students *should* complete their education before they marry." Frequently we find ourselves opposing a given proposition so that the words *should not* become just as important as the word *should*. Thus, when we are discussing a proposition of policy, the argument will center around such basic considerations as whether the present condition (*status quo*) is preferable to a change in a specific direction.

**Propositions of Fact.** We also have many occasions to convince others that propositions are true or false. In many instances, of course, a dispute about a statement of fact is not a proper occasion for debate or discussion. This is true, for example, when we find ourselves trying to decide whether a given city has a population of 100,000. Arguments for or against the truth of such propositions are a waste of time; a census report should be consulted to find the answer. But many answers to questions of fact cannot be determined so readily, for they involve a problem in *fact finding* or in evaluation of evidence, and they require us to weigh carefully the value of evidence on one side which will outweigh that on the other. For example, if we say that modern advertising is more harmful than beneficial or that a state sales tax hurts the poor but aids the rich, we are then discussing factual propositions which are controversial in nature and constitute problems around which we must build speeches to convince.

**Occasions for the Speech to Convince.** With controversial issues ever about us and with organized business, politics, religion, and education asking us to choose among conflicting ideologies, we know that in situation after situation we will be presenting and hearing speeches to convince. The following typical situations are illustrative of these times and occasions.

Many meetings of general or popular audiences concerned with civic problems constitute occasions for convincing speeches. Mass meetings which are arranged for the purpose of considering problems and solutions are an aspect of democracy. Hence, when a meeting of citizens is considering the advisability of a municipal bond issue for the pavement of additional streets or when the arguments for and against a municipally owned utility system are to be considered in a public hearing of the city council, speeches to convince will inevitably constitute part of the proceedings. It is in such meetings that the pros and cons of issues are discussed and thought through, and people come to their respective decisions.

Members of business groups, such as boards of directors, trustees, and official representative bodies of organizations, frequently deliver speeches to convince. Likewise, meetings of local organizations, clubs, and labor unions are held for deliberation on issues and problems. The different angles of questions are considered and discussed, and reports, recommendations, and suggestions are presented for group thinking and action. They are considered as a basis sometimes for later action and sometimes for immediate approval.

Debates, formal and informal, may be considered a further occasion for speeches to convince. In debate two sides of a proposition are presented, and arguments on the respective sides are given to support all positions taken on the proposition or question for discussion. Especially in this kind of situation there is a clash of opinion, and efforts are made by the speakers, whether they are intercollegiate debaters, speakers on a radio forum, or more informal civic, church, or club speakers, to obtain acceptance of their points of view on the matters under discussion. In a sense, a debate is the application of the courtroom method to a wider sphere of issues.

## THE SPEECH TO STIMULATE

The speech to stimulate is essentially one of emotional intensification. Although it is very obviously a speech to persuade, we can

say that it differs rather materially, in one respect, from speeches to convince. Whereas conviction speeches are on controversial subjects and are often delivered in situations in which there are clashes of opinion, the speech to stimulate is one in which controversy is absent, in which the speaker can rely on the tacit or general approval and endorsement of his audience. But he builds his speech on the assumption that his audience is emotionally inert and in need of being aroused. Since man seeks considerable relaxation, lives much of his life in a complacent manner, approves in his heart many causes and ideals which he does little to support, and is often reluctant to exert himself, the speaker is concerned in the speech to stimulate to bring the hearers out of a state of lethargy and apathy, and to get the response he desires in the way of enlivened and refreshed attitudes and feelings. For example, few people doubt that they *should* donate blood to the Red Cross, but many speeches must be given to many audiences to persuade individuals *actually to do so*.

**Purposes of the Speech to Stimulate.** The speech to stimulate is often referred to as the speech to *inspire* or the speech to *impress*. It should be looked upon as stimulating the same inner reactions as result when a person views a sublime sunset, looks at a great picture, sees an uplifting play, or reads a great book. We may, indeed, consider the speech as one which purposes to *ennoble*.

One other important characteristic should be borne in mind. In the speech to stimulate, the speaker's appeal for action (if action is suggested) is made indirectly and by pleas that are, in essence, uplifting. The aim is often one of general rather than specific stimulation. The speech may consist of appeals for better citizenship, for greater loyalty, or for more sincerity and depth of religious convictions.

Obviously, then, the speech to stimulate calls for the highest kinds of appeal, is delivered on themes and subjects lofty and idealistic in nature, and serves to provide the kind of public speaking which is noble in quality and value. It is also true, however, that speeches of an emotional nature are often presented by speakers who arouse the ignoble rather than the noble and who appeal to

emotions based upon prejudices, rancor, and hate rather than upon generosity and good will.

**Occasions for the Speech to Stimulate.** Occasional addresses, delivered on commemorations, anniversaries, and dedications, are of a stimulating nature. In these our feelings of patriotism and sentiment are stirred and our faith and allegiance renewed. What we have believed in but have become apathetic about is presented for our renewed zeal. For instance, the college alumnus comes to a renewed appreciation of his alma mater and its ideals when, at a homecoming, the highest of sentiments are expressed by the speakers. We will have the anniversary and commemorative speaking occasions with us as long as men perpetuate institutions—and for so long the task of the occasional speaker will be to be ennobling.

Many sermons may justly be classed as speeches to stimulate. True, evangelistic sermons have as their goal concrete action, but more frequently the sermon is conceived with the idea that the listeners are in sympathy and accord with the principles and precepts of religion. The minister then devotes his energies toward the rekindling and reviving of apathetic and indifferent attitudes and seeks to develop a spirit of renewed devotion.

Many convention speeches are designed for stimulation. Organizational groups meet to renew enthusiasms and to receive inspiration for the purposes and goals of their organizations. The opening or keynote address in conventions is designed to be stimulating or inspiring in order to obtain greater loyalty to and support for the purposes of the organization. Other speakers on the programs are likely to speak in the same manner. When an organization meets to carry on its business, the *esprit de corps* that facilitates these business activities is often in a large measure the result of the stimulating speeches.

Promotional speeches are, by their nature, intended to stimulate. Workers in campaigns and enterprises often need to be inspired to assume their duties with enthusiasm and to carry on in the face of discouragements. Very often banquets are arranged to bring workers, salesmen, or club members together so that all may feel the

aims of the activities in which they are engaged. Speeches on these occasions are aimed to further the zeal of all and to arouse the participants from their apathy to new devotion and efforts.

These occasions for speeches which stimulate are by no means the only ones. In general, we may say that the speech to stimulate is appropriate whenever men need to have ambitions aroused and when they need to be challenged anew. Our allegiance too often becomes merely a matter of lip service, hence the need for the minister, educator, reformer—in the final analysis, for all leaders—to speak before their respective groups on themes that stir and revive the ideals and aspirations of men and women to their noblest and best.

## THE SPEECH TO ACTUATE

**Scope of the Speech to Actuate.** The speech to actuate urges definite, concrete action. The plea for action may be mainly based on conviction, inasmuch as argument must be presented, evidence given, and conclusions drawn which will lead the listener to accept intellectually the point of view of the speaker, emotional stimulation must also be involved in the effective plea for action, inasmuch as human responses are to a large extent emotionally determined. In the speech to actuate, however, the speaker uses these methods merely as a basis for the larger objective of his speech. He will not be satisfied unless he can see the overt manifestation of behavior or action along the lines he advocates. The action may come immediately after the close of the speech, for example, when he is asking for gifts of money to aid a cause, in other cases, the action may have to be deferred, for example, if a candidate for office is endeavoring to secure votes for himself in an election which is to be held some time in the future. Such a speech is necessarily a strong plea for action and should be thoroughly and strongly motivating.

**Occasions for the Speech to Actuate.** The circumstances for

the delivery of this kind of address are numerous. The following are only a few of the typical situations in which you may be giving speeches to actuate.

The candidate for office obviously seeks to actuate. His success or failure will be determined by the number of people who will vote for him instead of for his opponent. He is, of course, speaking in his own behalf in such a speech. Although he should provide the best of arguments and evidence to support himself logically, he will also endeavor to actuate by his appeals to the vital interests of his audiences.

The speaking of any person identified with a cause, movement, or effort to accomplish some specific goal which will entail personal, moral, or financial support of others is another type of persuasive speech to actuate. Such causes as the Red Cross campaign, the sale of bonds, the raising of funds for a church, a school, or recreational facilities, the election of members to committees, offices, and boards of directors are suggestive of the many occasions on which we deliver speeches to actuate. In such situations the speaker is aiming at very specific and concrete action, whether it be the giving of money, the casting of votes, or the definite enlistment of services.

## PROOFS IN PERSUASION

Since the persuasive speech is designed to motivate the thinking, emotions, and actions of the audience, it is necessary that we consider the various sources upon which the speaker can draw to accomplish the kind and degree of persuasion he desires. When listening to speeches to convince on subjects of a controversial nature, for example, many members of the audience will ask, "What is your proof that your contentions are correct?" Likewise, in responding to speeches to actuate and to stimulate, the audience will call upon the speaker to provide the proofs for the high ideals he is seeking to arouse or for the principles of conduct he is advocating. The necessity for the speaker to establish in persuasive speeches what is often



called his *case* leads us to inquire into the various means and generally accepted principles which the speaker applies to achieve his ends. Regardless of whether the speech is one to convince, stimulate, or actuate, there are three general categories of proof more or less common to all these persuasive speeches. These are personal, logical, and emotional proofs.

**Personal Proofs.** The audience inevitably reacts to a speaker as well as to his subject. Speakers who have positions of prestige, authority, and respect which others do not have can persuade by the same words with which another speaker without such personal qualifications might fail completely. The personal worth and character of a speaker are vital considerations in the accomplishment of persuasion. Such classical writers as Aristotle and Quintilian recognized the importance of this personal element in speaking and referred to it as *ethical proof*, or the quality of *ethos*. They knew as well as we do that the honest man is believed in the same situations in which the dishonest man is looked upon with distrust. Thus, since character is a universal means of persuasion, we may consider personal proofs to be of utmost importance. There are several ways in which personal proofs may manifest themselves.

**CHARACTER.** The established character of the speaker is a source of persuasion. How a man has lived, the good he has done, the sincerity of his purposes, and the ideals which have contributed to make him what he is are all of tremendous significance when he seeks to persuade others in thought, feeling, and conduct. If we feel we can trust a man and are drawn to him because of his personal worth, it is infinitely easier for him to persuade us. The honesty of Abraham Lincoln, the ideals of Woodrow Wilson, the integrity of John C. Calhoun, and the sublime character of Jesus contributed to making their words of persuasion far more forceful in influencing greater numbers of people over the long course of time than those of the demagogue and shyster. This is true in spite of the fact that men of character sometimes lose an immediate cause, may be persecuted, and often die feeling that they have failed. Character counts. This was what led Quintilian to define his orator, first of all, as "A good man" and, secondly, as one who

"speaks well" In fact, Quintilian insisted that a man cannot be a real orator unless he is first of all a good man

**PERSONAL EXPERIENCES** The extent to which the speaker draws upon his own experiences, and thereby personalizes his message, is often highly persuasive Although this can be overdone, especially if the speaker is without sufficient personal experience to justify the references, even young speakers may do this very legitimately In a certain sense, most speeches are to a large extent autobiographical We must speak out of our experiences What we have lived, read, and visited, and the persons we have met and talked with, all constitute our experiences It is only natural that we draw upon them in the ultimate statement of our beliefs and ideals As one grows in prestige, he has an ever greater right to use his prestige for the legitimate persuasion of others, especially when people know that in character he is genuine and a person of integrity A natural consequence of drawing upon one's experiences will lead the speaker to use more personal pronouns, as in such direct statements as, "My experience leads me to declare," "I must conclude," "As I told you ten years ago," and "You will note that I advise this caution" Dwight Eisenhower successfully campaigned for the Presidency in 1952 using this kind of appeal Certainly the use of "I" should be tempered with modesty, and "we" and "you" should be used to bring the audience into a close relationship with the speaker It should be emphasized that, although older speakers may have an advantage in this respect, younger ones should not hesitate to personalize their experiences and draw upon them in expressing their convictions and attitudes

One must be very tactful, however, in using personal references He must not use them excessively or direct too much attention to his own interests and experiences lest the audience regard him as selfish, egotistical, and a braggart

**AUTHORITY** The speaker's authority on a subject is a source of personal proof At times we may even overlook defects in a man's character if we accept that he knows more than others about the issues of a proposition and knows consequently what ought to be

Does he believe it himself?

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*Can you persuade others if you are not yourself persuaded?  
The deep sincerity and strong commitment of this speaker  
will certainly help to persuade his audience. An intense feeling  
for one's subject is almost always contagious.*

believed, acted upon, or felt in regard to the matter under discussion. We tend to accept the beliefs and attitudes of those who are recognized as experts. Although it is often difficult to decide just who is an authority on a subject, we recognize that years of research and close association with and personal experiences in a problem give a man influence and prestige sufficient to persuade by his personal identifications. Again we may say that more mature individuals may have the advantage over younger speakers, who have not had years of time to learn about specific problems, but students in public-speaking classes have studied enough problems to know the relative merits of the arguments for and against them, and they may take personal positions which are justified by study and thinking that enable them to speak with considerable authoritativeness.

**PLATFORM BEARING.** Sincerity, directness, enthusiasm, and confident bearing provide personal proof. If the audience recognizes these qualities, it will be much more inclined to approve what is said and to be persuaded in the direction of the speaker's purpose.

**Logical Proofs.** In speeches to persuade, especially on subjects of a controversial nature, it is only natural that the speaker employ the processes of logic. To win the concurrence of his audience, the speaker must *reason*. This is essential, of course, when he undertakes to change the beliefs or attitudes of his hearers. The materials of logical reasoning are similarly important to the speech meant to stimulate on the emotional level. Consequently, one must understand the fundamental processes of logic in order to use them to best advantage in developing persuasive speeches. Much of the material in Chapter 11 is applicable here, for persuasive speeches must contain informative and factual materials as a basis for the statement of logical premises and logical conclusions. All of Chapter 9 is also important with regard to your use of sound supporting materials to prove your points.

The two processes of logical reasoning are called the *deductive* and the *inductive*.

**DEDUCTION.** Deductive reasoning moves from a general statement to a specific conclusion. The general statement (which is called the major premise) is one which is universally true—e g., "All men are

mortal." The specific statement (which is called the minor premise) refers to a specific member or members of the given group—e.g., "Socrates is a man." The conclusion is, then, that "Socrates is mortal."

This is a simple example of *sylogistic* reasoning and one which yields what may seem to be a completely self-evident conclusion. There are, however, many forms of the syllogism which produce conclusions not readily seen. The important thing to remember is that most of your speeches will contain statements and premises of a complex nature in which the chances of making errors in reasoning grow in proportion to the complexity of the argument. Thus, it is one of your major concerns to be aware of the basic processes of logical argument.

Deductive reasoning by the syllogistic method involves three types of major premise.

1. The *categorical major premise* is an all-inclusive statement, such as "All men are created free and equal." From this generalization, it is possible for us to draw the valid conclusion that X was created free and equal, if we agree that X is a man. The validity of the argument depends on the all-inclusiveness of the categorical premise, with no exceptions allowed.

2. The *disjunctive major premise* offers two alternatives and is in the "either . . . or . . ." form. An example of reasoning which is based on the disjunctive major premise is found in the famous "House Divided" speech of Lincoln in which, in arguing, "A house divided against itself cannot stand," he predicted, "It will become all one thing, or all the other. *Either* the opponents of slavery will arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in the course of ultimate extinction, *or* its advocates will push it forward till it shall become alike lawful in all the States, old as well as new, North as well as South." Here Lincoln stated that either one or the other condition would come to pass but that they could not coexist. He was reasoning strictly and correctly, for the test of the disjunctive statement is that the conditions expressed be *mutually exclusive*. Further, these must be the only possible alternatives, or the argument will be devastated by an opponent who offers a third solution to the problem.

3. The *hypothetical statement* is a third type of major premise.

In this instance, the premise is a sentence wherein a conditional situation is stated in the dependent clause—e g, “If it does not rain today, (then) I will play golf.” In terms of logic, the conditional, or “if,” clause is referred to as the *antecedent* and the main, or “then,” clause as the *consequent*.

The process of reasoning from the hypothetical premise depends on the basic rule that either the antecedent is affirmed or the consequent denied. Thus, in the statement “If civilization is to be preserved, (then) nations must prevent wars,” the *consequent* depends on the *antecedent* affirmation, “Civilization is to be preserved,” yielding the conclusion, “Therefore, nations must prevent war.” Or, we may argue, from the major premise “Nations will not prevent wars” (denial) and conclude “Hence, civilization is not to be preserved.” From the affirmation that nations must prevent wars it does not follow necessarily that civilization is to be preserved, however, for civilization might decline because of other factors.

**INDUCTION** Inductive reasoning is the reverse of deductive reasoning. Whereas in the deductive process we proceed from the general to the specific, the inductive process is based on actual specific facts as necessary elements in the proof of a statement. By inductive reasoning, which is at the very heart of the scientific method, we may not reach absolute certainty, but we can reach a high degree of probability. Thus, we cannot be *certain* that the sun will rise tomorrow. At most, we know it is highly probable that, the sun having always, in the past, risen in the morning, it will do so tomorrow. Since the process of reasoning cannot dictate to nature or society, the scientific method, or inductive process, can deal merely with what has occurred and *predict* with more or less accuracy on the basis of those previous examples. Thus, as we observe specific phenomena, such as the increasing number of divorces, we may predict probable consequences, such as that the American home will suffer a collapse. The generalization gains in strength with each example of divorce that occurs.

Induction, then, as a process of generalizing from specific instances of fact, may have one of several sources

- 1 If we observe a sufficient number of *specific instances* which

are typical and representative, we can then derive our generalizations from them. This is the method used in public-opinion polls.

2 Since the *statistical method* is based on the law of probability, we know that if a sufficient number of relevant data are compiled, as life insurance companies have discovered, it is possible to derive from them predictions of a general nature.

3. If men recognized as *authorities* as a result of their research and investigations agree and support one another in their conclusions and findings, we may generalize from their statements.

4 As was pointed out in Chapter 8, we frequently use the method of arguing from *causal relations*—i.e., from cause to effect, from effect to cause, or from effect to effect. We infer that certain effects will follow from certain causes, we infer from a given effect that it had a cause of a certain nature which we attempt to determine by comparison with other similar instances, and one effect leads us to believe other like effects will result under other like conditions.

5 The process of reasoning by *analogy* is regarded as a type of induction. In this process we make our generalization or assertion by drawing a comparison of the phenomenon in question with an essentially identical phenomenon whose outcome or consequences have already been established. Thus, we may argue that the United Nations is a failure because it is analogous to the League of Nations, which did fail. We must make sure, however, that the essential conditions are the same. Reasoning by analogy is frequently faulty, as was indicated in Chapter 9.

All the rules for sound inductive reasoning, which are fundamental to logical proofs, are too numerous to mention here. The methods above should help you to construct your speeches and to argue logically and soundly. The capacity to use logical processes is important in all types of speech making and is absolutely essential in making speeches of a persuasive nature.

**Emotional Proofs.** Woodrow Wilson once commented that if in man reason is king, it is a monarch that (like the British monarch) reigns but does not rule. This was his way of saying that, regardless of how high a premium we place upon the rational

capacities of man, which elevate him above other species of the animal kingdom, the human being nevertheless lives to a very great extent by his emotional drives—*i.e.*, by his feelings and moods. Although we may not know precisely what human emotions are, we know that they are ever present and operative to a high degree in the decisions, responses, and reactions of all people. Moreover, we know that emotional forces do not function to influence the conduct of only illiterate, less-educated, and less-cultured people but that they are present also in the most intelligent and cultivated people everywhere.

Emotions are powerful forces in all human existence and in all human decisions. They are not necessarily ignoble but may be the very forces which bring out the best in man. They foster his ambitions, give him powers of discrimination, aid in cultivating his tastes and sentiments, and help to elevate him to the highest pinnacles of esthetic appreciation. In spite of all rational developments in man, his emotional nature is a part of him, and he lives by the dictates of emotion as surely as he does by reason and information. We prize the logic and the thought processes of man, but we must know, too, that his love of nature, music, and art and his attributes of love, affection, kindness, sympathy, pride, benevolence, courtesy, honor, and tolerance are manifestations of his emotional motivation.

The principle emphasized here is that in persuasive speaking the use of emotional materials is indispensable to the accomplishment of your aims of motivating the thinking, feelings, and conduct of your audience. You may consider emotional materials as not being worthy of the best kind of public speaking, but we know this is a mistaken concept when we recognize that many great speeches by leaders in religion, education, reform, and statecraft are in the class of superior and sublime utterance because they are charged with emotional content. What public speakers must do is to use the best kinds of emotional appeal and to avoid appeals to baser or coarser impulses and drives. Do not hesitate, therefore, to rely on emotional proofs or materials which will help you to appeal far more dynamically to human conduct and to influence more persuasively mental and emotional behavior. This advice involves not merely the use



of or reliance upon techniques or devices but rather a recognition that materials of emotional connotation and significance play an important role in the shaping of the thoughts and moods of those who hear. The following sources of emotional appeals are especially recommended.

**VITAL APPEALS** The speaker who wants to exercise optimum influence over his audiences should give serious attention to the motives that influence people's decisions. People act, feel, and believe from what may appear to be a vast variety of motives. Actually, psychologists believe that a comparatively small number of "vital appeals" can be used by a speaker to arouse the basic motives of listeners and to stimulate them to make the responses he desires. It is noteworthy that there has never been any definite agreement as to what these vital appeals are. They are intangibles that are not susceptible to precise proof. The students of human motivation have to depend upon observation, introspection of their own reactions, reasoning, and sheer guessing. Even so, it is significant that a large number of experts, even though they must use imperfect methods, all arrive at approximately the same conclusion. Frederic Wickert\* examined the writings of seventy-three representative psychologists, and out of their combined judgment he formulated the following list of "goal values," or vital appeals, which cause individuals to act. Without attempting to evaluate their relative strength, we list these vital appeals in alphabetical order.

- 1 *Freedom* this means personal freedom from restraints, duties, or domination
- 2 *Helpfulness toward others* this satisfies one phase of the normal desire for constructive activity
- 3 *New experience* this satisfies curiosity and provides a sense of expanding and developing life
- 4 *Power and influence* this grants the kind of satisfaction especially valued in a society that teaches competition from earliest childhood

\* "A Test for Personal Goal Values," *Journal of Social Psychology*, XI (May 1940), pp. 259-271.

- 5 *Recognition, or favorable reputation* this is another value highly regarded in any competitive society.
- 6 *Response and affection* this implies a wholly normal and deep-seated desire for comradeship and intimate personal association, including the wide range of sex relationships
- 7 *Security, or self-preservation* for a child, this may chiefly mean affection, but for adults, it usually means assurance of a job, adequate income, and maintenance of health
- 8 *Submission* the opposite of the desire for power, this is in part a search for security through loss of personal identity in the crowd and a willingness to escape responsibility by following a leader
- 9 *Workmanship* this is another type of constructive activity, the desire to create, to taste the thrill of competence, to do things well

In considering how to use these vital appeals in speeches, you should bear in mind that different people satisfy these normal desires in different ways. On a college campus in the football season, "freedom" may be symbolized in the students' minds as escape from week-end assignments in order that they may have time to travel to another city to see the big game, to members of the League of Women Voters, freedom may mean the same opportunity for women to be elected to public offices that men enjoy, to businessmen, freedom may mean the absence of government regulations. It is apparent that in preparing effective speeches, it is not enough for you simply to have the list of vital appeals spread out before you. The list must be interpreted afresh in terms of every subject which you may discuss and every audience. Your consideration of such a list, then, does not relieve you from the necessity of carefully planning your speech. What it should do is provide a good starting point for effective planning.

**EMOTIONAL COLORATION OF LANGUAGE** We know that different words and phrases carry different shades of meaning and feeling, that the very sounds of certain words affect our states of mind and dispositions. Certain words cause us to feel enlivened and aroused, whereas others do little to stimulate emotion. The language of a speaker will at times be quieting and at times invigorating. Words which call up past associations, revive attitudes and former states

of mind, and by their very nature awaken responses are indeed a form of emotional stimulation. When words, phrases, and sentences are used to provide strong emotional impacts, and especially when they serve to construct images of one kind or another, we know that the speaker is succeeding not only in establishing his ideas but, more important, in doing so graphically and with real intensity of feeling.

In persuasive speaking cultivate the use of the rhetorical question, emotion-charged words, alliteration, rhythm, and imagery.

The best of speakers have followed such habits in the composition of their speeches. One example is the statement of the Southern Senator L. Q. C. Lamar, who, in a eulogy on Charles Sumner, bitterest of enemies of the South after the Civil War, said, "My countrymen, *know* one another, and you will *love* one another." Another example of language used for emotional effect is the declaration of Woodrow Wilson during World War I: "The world must be made safe for democracy." Also emotionally freighted was the tribute of Winston Churchill during World War II to the Royal Air Force, when he declared to the people of England, "Never in the field of human conflict was so much owed by so many to so few." The conclusion of Lincoln's second inaugural address is one of the finest examples of effective emotional phrasing in the English language: "With malice toward none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations."

Such expressions are not vague platitudes and meaningless utterances, they are phrases which have inspired in men the highest zeal and have even reversed on occasion the actual course of history. The statement of Churchill during World War II that he had nothing to offer the people of England but "blood, sweat, and tears" was made to lift his people to the highest in sacrifice and effort. As students of public speaking interested in sharing your ideas and in directing the attitudes and conduct of your fellows, consider the ways and means by which you can use language for obtaining more than

ordinary and average responses, for generating genuine emotional force. It is not the privilege of the great and experienced speakers alone to do this, public speaking offers the opportunity to be increasingly persuasive to you, too.

**SUPPORTING MATERIALS** Facts, evidence, and arguments, necessary as they are in persuasive speaking, often become dry and abstract. Attention and interest may tend to lag so that the speaker ends without accomplishing his primary purpose, which is motivation. It is vitally important, then, that the speaker employ methods which will enable him to sustain attention and to direct the moods of the audience, even if the speech is a lengthy one. Hence, supporting materials, being essential to the establishment of successive points in a speech, should be of such genuine human interest that they not only instruct and prove but motivate as well. Moreover, certain supporting materials, humorous stories in particular, will aid in relieving tensions and in reducing disagreement when the speaker's subject is highly controversial.

The task of the speaker is to select those kinds of supporting material that, in a sense, serve a twofold purpose—namely, to prove and to arouse. Probably the best of these are examples, often detailed in nature, certain strong human-interest stories, humorous or serious, and choice illustrations. Examples of the use of such supporting materials are numerous. Perhaps Henry Grady in his speech "The New South" made as effective use of various types of illustration as can be cited. When he spoke to a Northern audience he illustrated how he, as a Southerner, felt about the South even though he held no personal attitude of revenge.

The South has nothing to take back. In my native town of Athens is a monument that crowns its central hills—a plain, white shaft. Deep cut into its shining side is a name dear to me above the names of men. Not for all the glories of New England—from Plymouth Rock, all the way—would I exchange the heritage he left me in his soldier's death. To the foot of that shaft I shall send my children's children to reverence him who ennobled their name with his heroic blood.

Another instance of the use of example as supporting material

to arouse emotion is to be found in the eulogy by Wendell Phillips on the Irish statesman and reformer Daniel O'Connell

It is natural that Ireland should remember him as her Liberator. But strange as it may seem to you, I think Europe and America will remember him by a higher title. I said in the opening, that the cause of constitutional government is more indebted to O'Connell than to any other political leader of the last two centuries. What I mean is, that he invented the great method of constitutional agitation. "Agitator" is a title which will last longer, which suggests a broader and more permanent influence, and entitles him to the gratitude of far more millions than the name Ireland loves to give him. The "first great agitator" is his proudest title to gratitude and fame. Agitation is the method that puts the school by the side of the ballot-box.

We all recognize the power of a story to direct and inspire feelings. A choice example of its use is the one used by the Negro orator Booker T. Washington in 1895 in Atlanta, Georgia, before a mixed audience of Negro and white people. In the speech, entitled "A Plea for the Negro Race," he argued that the opportunities for his people were in the South rather than the North. To illustrate his point with emotional force, Washington recounted the following story.

A ship lost at sea for many days suddenly sighted a friendly vessel. From the mast of the unfortunate vessel was seen the signal "Water, water, we die of thirst!" The answer from the friendly vessel at once came back "Cast down your bucket where you are." A second time the signal, "Water, water, send us water!" ran up from the distressed vessel, and was answered "Cast down your bucket where you are." And a third and fourth signal for water was answered "Cast down your bucket where you are." The captain of the distressed vessel, at last heeding the injunction, cast down his bucket, and it came up full of fresh, sparkling water from the mouth of the Amazon River.

These examples show what can be done by speakers who choose wisely their supporting materials to intensify emotion.

**PERSONAL INVOLVEMENT OF THE SPEAKER** The emotional tone and bearing of the speaker and his concern for the problem and

subject he is discussing radiate to the audience and win emotional responses in return. The advice to speakers to be animated and alert is based on the premise that such bearing serves to enliven the listeners, increase their attentiveness, and quicken their responses. Subjects upon which a speaker seeks to convince, stimulate, and actuate, controversial and emotional as they frequently are, require of him a dynamic concern which becomes evident in his bearing and attitudes. Men cannot discuss great issues of life and death, war and peace, justice and injustice, all of which entail sacrifice, benevolence, sympathy, and nobility, without revealing attributes and evidences of inner emotional tensions themselves. Although the speaker must not succumb to these emotional urges to the point of harming or undermining his influence, he can legitimately evidence within himself the same kind and degree of emotional tension and response he wishes to arouse in his audience. The Biblical statement concerning Jesus, that, as He looked upon the multitude, "He had compassion upon them," illustrates the right and necessity for the speaker to reveal his emotional concern for his subject and the audience reception of it. You have heard speakers who have impressed you with their basic inner attitudes toward the problems they are discussing, you have, in consequence, had your own inner responses heightened, and you have been appreciative not only of what may be called the speaker's sincerity but also of his "compassion" for his subject and the audience listening to his discussion. Great speakers have not considered it unworthy to reveal by their manner these emotional traits. Lincoln was known to have wept for the distress of the nation torn by civil strife. It is actually difficult to conceive otherwise than that a man of Lincoln's sincere attributes should show emotional concern in his farewell remarks to the people at Springfield, Illinois. As he left for Washington to assume the Presidency, he said.

I now leave, not knowing when or whether ever I may return, with a task before me greater than that which rested upon Washington. Without the assistance of that Divine Being who ever attended him, I cannot succeed. With that assistance, I cannot fail. Trusting in Him who can

go with me, and remain with you, and be everywhere for good, let us confidently hope that all will yet be well.

The principle for you to remember is that when you are discussing subjects close to your heart and on which you have deep and sincere convictions, and when you desire to evoke genuine responses from your hearers for the issues and problems you are treating, you have every right to reveal, for the purposes of emotional proof, your own tensions, concerns, and impulses in your bodily tone and bearing—behaving all the while in a manner becoming to a person who does not deny his emotions but controls and channels them to lead others to accept his convictions and moods

## SPECIAL METHODS IN PERSUASION

Since the persuasive speech is designed to motivate and direct human thought, feelings, and action, it is vital to consider some of the most important human traits and drives. In persuasion, the whole man must be kept in mind—his habits, inclinations, prejudices, aspirations, and desires. Every audience, it is true, is composed of individuals with their own specific characteristics. Nevertheless, human nature is sufficiently uniform so that certain basic methods may be suggested for use by persuasive speakers. As one basic and over-all principle, however, we can say that frequently more is gained by the avoidance of argument with the audience and that the speaker achieves his goals by the principle of agreement. All the following methods are of this type.

**Common Ground.** The method of establishing a *common ground*, which is of very considerable value in all types of speaking, has been discussed briefly in Chapter 6. In essence, *common ground* means avoidance of conflict and argument, emphasis upon tolerance and mutual understanding, and development of what may be called a community interest in the thinking through of problems and issues by the speaker with the audience. Instead of stressing the points of difference and conflict, thereby setting the stage for argu-

ment and disagreement, the speaker refers to points of common interest, common experience, and common belief. Instead of arousing controversy, he seeks to minimize differences, directs the thinking of his audience to the careful consideration of a vital problem, and allays differences by setting forth the whole matter as one calling for cooperative and reflective thinking. He asks the audience to consider its preoccupations and prejudices as "so much water over the dam."

The method of common ground is based on the assumption that the common cause overrides audience differences, that a solution is far more important than continued bickering, and that danger and defeat can be met only by allied effort and general recognition that common welfare is dependent upon cooperative thinking, feeling, and acting. In such a method the speaker reveals that he is free of personal, selfish, and ulterior motives, emphasizes points of agreement instead of conflict between himself and the audience and among the members of the audience, and places uppermost the importance of high, unified purpose. This method is not to be conceived as a trick of the trade but rather as a point of view that must be employed in the solution of human problems of an interpersonal nature. It is the method of the minister with his people when he faces an issue of conflict which might split his church into groups or opposing camps. Just as truly, it is the method of any speaker or leader who would achieve a unified program of action for civic changes, school improvements, or political reforms. Use of the common-ground method enables the speaker to reveal his own good will, to plead with his listeners for mutual understanding, to emphasize the ideal that minor differences must be submerged in order to attain a greater good, and to achieve a spirit of fairness in contrast to persistent animosities which undermine the ability of all concerned to see the problem in its true light.

Abraham Lincoln used this method in his second inaugural address, as he analyzed the conflict that brought on the Civil War and as he presented the mutual responsibilities of the people in the crisis, four years after it had started.



Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with, or even before, the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding Both read the same Bible, and prayed to the same God, and each invokes His aid against the other

It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces, but let us judge not, that we be not judged. The prayers of both could not be answered—that of neither has been answered fully

Think, therefore, of the possibilities that may be yours as you use the method of common ground for the avoidance of conflicting attitudes and for engendering the spirit of community interest in the solution of the problems you present to your audience

**Indirect Suggestion.** It is almost always more advisable to suggest action than to issue a command Suggestion implies recognition of the principle that you can lead a horse to water, but you cannot make him drink Likewise, it is a recognition of the fact that when a speaker declares to his audience, "I am going to convince you," "I shall persuade you," or "I am here to impress you," he is almost certain to meet with disaster Something within his hearers causes them to reply inwardly, "I dare you " Thus, instead of making obvious frontal attacks, the speaker, knowing that non-controversial suggestions and appeals to basic urges will stir responses, endeavors to speak to his audience without argument In doing this, he offers supporting materials first—such as examples, statistics, illustrations—which suggest the point and which lead toward the final establishment of the point Rhetorical questions are also adroitly used in the method of indirect suggestion

Examples of this method of suggestion are legion in the history of public address, for its effectiveness has long been evident One example of its use is that of Clarence Darrow in his famous defense speech in behalf of Richard Loeb and Nathan Leopold, Jr , when, in the midst of his appeal to save their lives, he stated

To believe that any boy is responsible for himself or his early training

is an absurdity that no lawyer or judge should be guilty of today. . . . None of us are bred perfect and pure, and the color of our hair, the color of our eyes, our stature, the weight and fineness of our brain, and everything about us could, with full knowledge, be traced with absolute certainty to somewhere, if we had the pedigree it could be traced just the same in a boy as it could in a dog, a horse or cow

The implication was clear that these boys could not be held responsible for their acts

The use of the method of suggestion by indirection is certainly not to be interpreted as meaning that a speaker is never to make direct suggestions or concrete proposals for action. Indeed, in many speeches he does state explicitly, especially in his closing appeals, what specific steps he would like his hearers to take and act upon. Usually, a candidate running for office will give concrete reasons why votes should be cast for him, similarly, a speaker pleading for money to carry out an enterprise will ask that people give liberally. There is a time for direct appeals, to be sure, but these can be more safely made after the indirect method of motivation has been carried out by suggestions that touch off the inner impulses of the audience.

**The Yes-Response.** The method of yes-response is also one of indirection and the avoidance of conflict. The speaker will use this method because he knows it is often necessary to build up a series of favorable responses or approvals before he can gain assent for his proposal. In other words, it is an awareness on the part of the speaker that his proposal, which may require money and sacrifice, will not be accepted unless he prepares his listeners for what he is asking of them. For example, if the speaker wants to increase the amount of money available for public education, he cannot abruptly tell overburdened taxpayers that they must dig deeper into their pockets to build additional schools and to raise the salaries of teachers. Such a demand probably would be countered by many objections. But he knows that parents want the best for their children, and he can count on their saying "yes" to his declaration that education is vital in our highly competitive society. He can also appeal to the pride and concern of the audience that the local schools

must not be inferior to those in surrounding towns, lest their children be placed at a disadvantage. He may therefore employ such a rhetorical question as "Cannot we provide as good an opportunity for our children as the other towns of the county provide?" To an equal extent, the speaker can count on a yes-response to his remarks that the increased school population has naturally increased demands on the facilities of the schools and to his demonstration that many of the facilities are inadequate, unsanitary, or even dangerous. On such grounds he is very likely to win a response of "Yes, these conditions must be remedied at once."

Thus, step by step, the intelligent persuasive speaker secures the response of "yes" to the preliminary matters he lays down for the consideration of the audience, he can then move safely to his major plea, which should secure from his listeners not only a "yes" of agreement with what he is saying but a "yes" to what is expected of them. In brief, the use of the yes-response method indicates an awareness on the part of the speaker that his listeners cannot be motivated until they have responded favorably to a number of primary considerations or premises which are basic to the larger one being stressed. Actually, the method can be looked upon as positive rather than negative, a method whereby agreement is stressed rather than the points of conflict, so that the speaker and audience become cooperative rather than antagonistic.

**The This-or-Nothing Method.** Very often a speaker is confronted with the obligation of showing that his proposition must be accepted in preference to any other that might be offered. In persuasive speeches it is inevitable that alternative solutions be compared and contrasted. Sometimes there are more than two solutions under consideration, seldom is there only one. Thus, the speaker advocating his own plan has two obligations: on the one hand, he must demonstrate the inadequacies of all other solutions, or proposals, and, on the other, he must prove that his recommendation is the only sure and safe one to follow. By use of the *this-or-nothing* method to eliminate all other means of meeting or solving the issue, the speaker becomes positive about what he wants done.

In brief, the procedure to be followed by the speaker using the

this-or-nothing method is to eliminate all solutions but the one which he is advocating as the inevitably right one and to show that in actuality his solution has already been accepted in some form or forms. For example, speakers may advocate military preparedness because other methods, such as concessions and appeasements, have inevitably drawn the threat of war nearer. In World War I, Woodrow Wilson used this method when he proved that all alternatives, such as armed neutrality, were impossible and said, "We will not choose the path of submission and suffer the most sacred rights of our nation and our people to be ignored or violated." This was his way of saying that the only solution was to go to war because "The world must be made safe for democracy. Its peace must be planted upon the trusted foundations of political liberty."

A second method of showing that acceptance of your idea is necessary lies in demonstrating that it has indeed already been accepted and approved in a form or forms similar to that which the speaker is presenting. If a large number of people have found the method the most desirable, then it follows that others will find themselves increasingly favorable toward it. By bringing a given audience to see that the solution presented is not radical or unwarranted but one already accepted on a large scale, the speaker can be genuinely positive in saying that this is the course we must pursue. As an example of this method, President Franklin D. Roosevelt, early in his first administration, advocated controlled production in agriculture as a sound solution because it had long been a practice in industry.

You and I have heard big manufacturers talk about control of production by the farmer as an indefensible "economy of scarcity." And yet these same manufacturers never hesitate to shut down their own huge plants, throw men out of work, and cut down on the purchasing power of whole communities whenever they think they must adjust their production to an oversupply of the goods they make. When it is their baby who has the measles, they call it not "an economy of scarcity," but "sound business."

Naturally the end goal desired by the speaker is not only the

approval of his solution but a strong urge by the audience to say "Let's do it"

## ORGANIZING THE SPEECH TO PERSUADE

The emphasis given in previous chapters to the importance of careful outlining of your speeches applies to the persuasive speech. The basic patterns of organizing and outlining the persuasive speech have been discussed in Chapter 6 and should be considered at this time. Certainly, when emotional stimulation and changes of conduct are the goal of all your efforts in choosing your subject and in planning its presentation, great care should be exercised in the step-by-step arrangement of what is to be said. To help you to achieve fully your goal of genuine persuasion, let us consider some principles which contribute to the effective and desirable arrangement of the ideas and materials you may want to use.

**The Introduction.** Although no two introductions are ever precisely alike and although the plan for the introduction should never be mechanical and stilted, certain general guides can be kept in mind

Your opening remarks should be designed to gain the interest and attention of the audience

You should strive to establish as soon as possible a common-ground relationship between yourself and the audience and among the members of the audience. This is especially necessary in the speeches to convince and to actuate, inasmuch as you know that the listeners often hold different, even diametrically opposed, points of view, as a consequence, it is vital that you do all that is possible early in the speech to allay these differences and animosities so that clear and unprejudiced thinking may prevail for the consideration of the problem you will be discussing

You should emphasize the significance of the problem you are talking about. Awaken your listener's vital interest and concern

in it, and make evident its relation to the economic, social, and moral well-being of all who are gathered together before you

You should give all definitions and explanations necessary for the clear understanding of the subsequent materials of the speech. If you are speaking on federal aid to education, for example, be sure to make clear what you mean by federal aid.

You should, as in the informative speech, indicate the direction the speech will take by eliminating points of view which are irrelevant or outside the scope of your specific plans for the speech, so that the basic or important points of the speech can be kept in the center of attention.

Sometimes you may give a rapid summary of the main points which you will discuss in the body of the speech, although the method of indirect development is often preferable. When clarity is the chief aim, a prior summary is especially desirable. The summary may, however, create or polarize antagonism if you state too directly or dogmatically the points you intend to prove. Thus, when the problem is to avoid emphasis upon audience disagreement with the speaker, such a forecast of the arguments of the speech should be avoided. Suggestion and greater use of the inductive method of implying the points may prove more effective.

You should be sure to develop an effective transition to enable you to move from the introduction to the body of the speech.

**The Body.** Quite naturally the major consideration in organizing the body of the speech is the orderly arrangement of the points, contentions, and ideas that you will present. You will also be concerned with the materials you will use in the over-all task of persuasion. In addition, such other considerations as being genial and good-natured, occasionally using humor to lighten tensions and to create a friendly attitude among your hearers, interpolating several internal summaries to keep the main ideas before the audience, and carefully planning transitions from one point to the next throughout the body of the speech should be kept in mind.

In every persuasive speech the speaker must make a fundamental decision regarding the chief method he should employ in so organ-

izing the speech as to achieve the results he desires. In the body of the speech it is essential that the over-all development be appropriate to the occasion and the purpose of the speech, since different subjects, audiences, and speakers require different methods of organization. To the end that this be more clearly understood, let us suggest three methods of organization—namely, the problem-solving (or psychological), the logical (or direct), and the narrative (or indirect).

**THE PROBLEM-SOLVING METHOD** The speaker may invite the audience to confront the problem with him in order that they may cooperatively reach the best possible decision. Thus, he seeks to enlist the thought of the listeners as he organizes his materials for their most effective consideration of the issues before them.

The Dewey problem-solving formula has been treated in detail in Chapter 6. In summary, it consists of a recognized feeling of dissatisfaction with the present situation, or *status quo*, or a “felt difficulty”, an analysis to discover what the difficulty is, a study of various solutions that are proposed as remedies, and, finally, a discarding of all solutions except the one which is being stressed as the most desirable.

The speaker takes the audience into his confidence and manifests the attitude of “Let us reason this thing out to see what conclusions we can reach.” Although the audience may be aware that the speaker is an advocate of a given solution, it is also made aware, by his method of reflection and analysis, by his desire to consider the felt difficulty—the reasons for it and the various solutions to it—and by his reasoned defense of one specific solution, that he is relatively free from dogmatic preconceptions. The chief principle to bear in mind is that by this method the speaker invites the confidence and thought of the audience and seeks to direct the minds of the listeners to the solution being recommended.

To illustrate the problem-solving method more concretely, let us assume that the speaker is discussing the problem of federal aid to education. In the body of the speech he may employ the following devices or processes to carry out this method.

- I Facts revealing the inadequacies of the present educational system, whereby each state assumes the burden for educating its children, such as
  - A. The small sums of money made available for education in such states as X, which also have the highest per capita school population
  - B. The inadequacies of facilities and teacher training in many poor states and in the rural areas of even rich states
- II An analysis of the causes of the existing "felt difficulty"
  - A. The poorer states do not have the wealth to tax for school support.
  - B. It is not caused by a lack of interest in education in the poorer states, as they are apportioning a higher percentage of the tax dollar for education than the wealthier states
- III An elimination of other proposed solutions
  - A. The present system cannot be continued even though progress and improvements are being made
  - B. Halfway measures, such as increased amounts of money for school lunches, broadening social security to include teachers, etc., will not meet the situation
- IV Defense of federal aid as the solution
  - A. The obligation is universal to ensure all children in a democracy, whether rich or poor, are given equal educational opportunities.
  - B. Federal aid equalizes the burden of taxpayers over the entire nation
  - C. Federal aid is in no way dangerous. It does not mean *control* but *aid*, thus it does not curtail local control and interest in the development of school programs

Clearly, this method allows the speaker to present evidence, specific instances, examples, and arguments. It is not argumentative thinking, however, so much as reflective thinking on the part of the speaker, in which he is concerned that the audience consider with him the causes of the difficulties and find the one best solution to the problem.

**THE LOGICAL METHOD** The method of logical argument is best used for occasions on which the audience is in basic agreement with the speaker—or at least is not strongly opposed. The speaker's



attitude, of course, is not one of "Now I am going to convince you." Rather he makes it clear that he has some strong personal positions or beliefs that he wishes the audience to accept, he states them, and he proceeds to build his case as effectively as possible. Although by his use of this method he may run the risk of greater audience opposition than by using the problem-solving approach, he can reduce the risk by showing an attitude of fairness, tolerance, and honesty—but an attitude which is at the same time one of concern, knowledge, and conviction that the problem is too severe to be neglected, that various alternative suggested solutions are inadequate, and that therefore the one he is advocating is the one that must be adopted. Hence, the method of the speaker is to speak from well-organized basic points and to marshal his evidence for them in conclusive proof. If we assume, again, that he is talking about federal aid to education, he might do so by following a number of clear-cut points

- I There is need for federal aid
  - A Small total amounts are appropriated in the poor states which also have the highest per capita school populations.
  - B The poor states are doing their best for education as evidenced by the fact that they are actually apportioning a greater percentage of their tax dollars for education than the wealthier states
- II Programs short of federal aid are inadequate.
  - A The present progress and improvement in the poorer states, encouraging as it is, is still totally insufficient
  - B Such halfway measures as more federal money for school lunches and the broadening of social security benefits to include teachers will never solve the problem
- III Federal aid is both practical and beneficial
  - A It is a recognition that full and equal educational opportunities for all children are a national obligation.
  - B Federal aid does not mean federal control
  - C Federal aid has been beneficial to the extent to which it has been used. The extension of it will provide additional benefits
  - D The benefits accruing from federal aid in improved and increased education of the citizenry will be worth more than the monetary costs

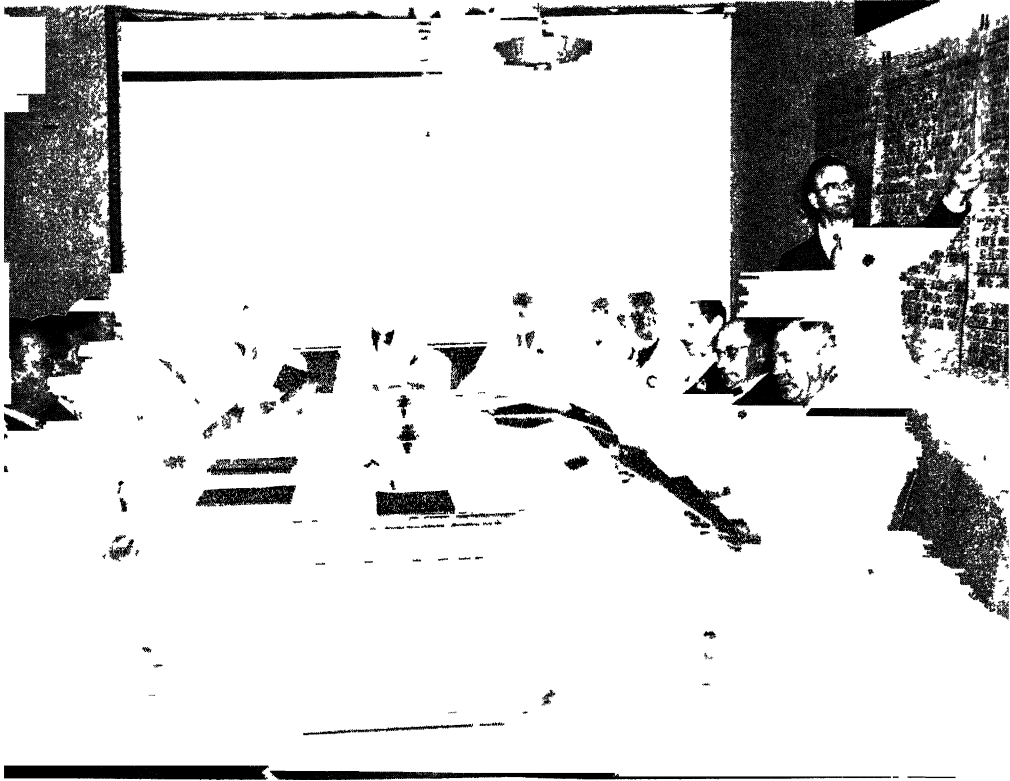
In this method the speaker outlines his contentions and argues from them. He endeavors to present arguments so strong and so amply supported by evidence that the cumulative force of all he says will gain the intellectual and moral support he desires.

**THE NARRATIVE METHOD.** The body of the speech may be developed by reliance primarily upon examples, instances, illustrations, and case histories, which cumulatively show that a given solution for a problem should be adopted. When he employs the narrative method, the speaker uses the method of induction to supply evidence that his proposal is the solution to the problem at hand. This method is best used when the audience is opposed to the basic point of view of the speaker. It is always dependent upon the force and weight of the examples and cases which are cited to prove the contentions. On the subject of federal aid to education, the speaker might use the following methods

- I. Cite examples of the poor states that have been increasing their appropriations steadily for ten years but have been unable to provide facilities comparable to those in wealthy states where no increases have been made.
- II. Give instances of teachers in certain poor states who are receiving less than \$100 a month in salaries as compared with amounts of \$300 paid in the wealthier states.
- III. Supply examples of school buildings in poor states which are totally inadequate—so much so that schools are closed in weather which requires that the buildings be heated.
- IV. Cite cases of federal aid for education, such as free lunches, to show that the improved diet and health of very many poor children have aided their learning ability and school progress.
- V. Give examples to show how federal aid in the past has not resulted in federal control. The money given for such education as that provided in the Smith-Hughes Act has always been administered by local agencies, free from federal domination.

You will observe that by this method the speaker will present a number of examples and instances to show that federal aid is needed and is in no way dangerous. Argument is avoided, except indirectly, and the evidence, in the form of instances and case histories, implies the solution to the problem.

## What's going on?



*The speaker in this picture may have devoted a great deal of time to preparation, but his thinking was directed toward the speech rather than toward the audience. His outline materials are much too detailed for the audience to grasp them readily (compare with p 215). And they are behind the backs of half of his audience. His listeners seem to be interested in the materials before them rather than in those he is pointing to and talking about. The wall chart and the handout materials compete with each other and with the speaker. If competing stimuli cannot be completely avoided, the speaker must devise ways of minimizing their distracting effects.*

There are overlappings in these methods, to be sure, but there are differences also. For one audience, you may find one method preferable to another. Likewise, certain subjects may lend themselves to one method rather than to another. For the situation in which you find yourself, select the method you deem to be most advantageous.

**The Conclusion.** The chief purpose of the conclusion is to achieve a final and cumulative impression that will contribute to acceptance of your proposal by the audience. Each individual speech will require careful thought regarding the most appropriate method of concluding, but certain general recommendations should be helpful.

Summarize your major contentions for purposes of clarity and to make evident the unity of your presentation.

Make an appeal for the kind of response you desire. In so doing, make the proposal or course of action that you advocate stand out favorably in contrast to the alternatives of taking no action or taking an action that you hold to be inadvisable or ineffective. In the speech to convince, your task is to win agreement and intellectual acceptance of your ideas and points of view. In the speech to stimulate, your concern is to lift your audience out of a complacent and dormant state of mind to one of renewed enthusiasm and revitalized ideals. In the speech to actuate, the appeal should be for action, either immediate or deferred.

To accomplish the above goals, select appeals that have both universal and personal applications. Frequently such methods as the telling of stories of heroism and sacrifice serve admirably to motivate. Inspirational quotations (of either prose or poetry) which are of particular significance to your theme and problem may serve to motivate your hearers.

Make evident your own personal sincerity and honesty of purpose as you draw the speech to a close. You may draw upon your own feelings of concern for the problem and make clear that the conviction you seek to stimulate in your audience is one which you yourself hold. Ordinarily this should be made evident by your manner of speech rather than by a direct statement.

Select for the very closing or final statement the strongest and most highly significant remarks you can make. The very end of the speech should be emphatic and memorable in its phrasing

## CONCLUSION

The task of the persuasive speaker is indeed challenging, for in the speech to persuade one is dealing with human behavior and motivation. To persuade, one must deal with the whole man, with all his thinking, states of mind, inner impulses, aspirations, ambitions, loves and hates, in short, with all the psychological mechanisms that operate to make him what he is. An audience is composed of many types of human beings, the challenge to the speaker in persuasion is to influence as many as possible of those who hear him. Methods of persuasion are yours to use and not abuse—remember that your own ethics must be kept constantly in mind as you seek to persuade and that the influence you exert upon the lives of your auditors should be constructive, wholesome, and worthy of the efforts you expend in preparing and presenting the persuasive speech.

## EXERCISES

### FOR CLASS DISCUSSION

1 Aristotle said that proofs for persuasive speaking derive from three sources: the character of the speaker, the facts and logic of the subject matter, and the emotions of the audience. Discuss this chapter in terms of how these three sources may be utilized in your own persuasive speaking.

2 As a listener who will be appealed to by many persuasive speeches in your lifetime, discuss what standards of criticism you should apply to such speaking to guard against being misled.

3 Define each of the following: persuasion, vital appeals, emo-

tional coloration of language, common ground, indirect suggestion, the this-or-nothing method, the problem-solving method, the logical method, the narrative method

4 Distinguish the items in each of the following groups (1) speeches to actuate, speeches to convince, and speeches to stimulate, (2) propositions of fact and propositions of policy, (3) the disjunctive syllogism, the categorical syllogism, and the hypothetical syllogism, (4) deductive reasoning and inductive reasoning

5 What special considerations should be applied to the introduction, the body, and the conclusion of the speech to persuade?

6 What is the relation of audience analysis to persuasive effectiveness?

#### FOR WRITING OR SPEAKING PROJECTS

1. Analyze an especially effective persuasive speech which you have heard, indicating what made it effective. How could you have improved upon it?

2. Read or listen to a persuasive speech, and indicate whether it was intended to actuate, convince, or stimulate. Explain your interpretation.

3. Read the two articles on Senator Joseph F. McCarthy and on Huey Long, in *Today's Speech*, II (September 1954), No. 3, and report on what unethical factors contribute to demagoguery. Read or listen to a political speech, and analyze it to indicate whether or not the speaker should be classed as a demagogue. Enforce your judgment by citation of standards set forth in this chapter.

4. List ten topics suitable for persuasive speaking, and phrase a specific purpose for each. Indicate clearly which topics are to be developed into speeches to convince, to actuate, and to stimulate.

5. A friend wishes to buy an automobile but is undecided as to what kind to purchase. Prepare a speech with which you would try to persuade him to purchase the specific make of car you recommend.

6. Select a subject for a persuasive speech, prepare four brief outlines, using respectively the this-or-nothing method, the problem-solving method, the logical method, and the narrative method. Give

a brief speech to your class explaining what considerations determined your final choice of one of these methods as best suited for that subject

7 Present to the class the speech prepared in accordance with exercise 6

8 List five recent decisions which you have made. Indicate what facts and logic led to each decision. Then identify what non-logical factors influenced your thinking, as well.

9 Phrase some "gripe" or problem that troubles you, whether local, national, or international, then present a brief speech in which you define the problem, establish common ground with your audience, and advocate a solution for it.

## ENTERTAINING

THE ability to be an entertaining conversationalist is highly prized. If you have envied such an individual, or if you happen to be one yourself, you may be interested in finding what qualities make a person entertaining. In all probability, you will have noted that such a conversationalist talks easily and without any apparent strain or hardship. If his talk is self-conscious, it is not because of any feeling of insecurity but is rather a pleasant manner of self-dramatization. He probably has a deep strain of good humor and of genuine liking for people. His talk may not be exceptionally witty, but it will have a pervasive quality of lightness and optimistic gaiety. When he talks of serious topics, he highlights their unusual aspects with an imaginative appreciation for suspense and vivid imagery. If he tells stories, he does so with such spontaneity and naturalness that you never worry about whether the point may get lost or "fall flat." His range of interests is doubtless unusually broad, and he is likely to be exceptional in his ability to see unusual aspects of even commonplace topics.

To learn to be entertaining is no easy task. It is notable that the many books written on the meaning and methods of the comic tend to be dull—and that even the best of them (for example, Max Eastman's *The Enjoyment of Laughter* and Albert Rapp's *The Origins of Wit and Humor*) cannot claim to educate people to be humorists. It is thoroughly unsound to believe that speakers are born not made, nevertheless, of all the types of speaking skill, the ability to be entertaining seems most to be a natural not an acquired skill. Never-



Fun is contagious . . .



*This audience is having a good time, but even in this informal situation listeners react as individuals, some are laughing loudly, others are more restrained in their response. Although the purpose of the speech to entertain is a very broad one—to give the audience pleasure—the speaker must consider his specific audience just as carefully as he does in preparing for other types of speech. Some audiences can derive a great deal of pleasure from a speech without necessarily laughing, some speeches can be vastly entertaining even though they do not contain a single joke. The successful speech to entertain is one that fits the character of both the audience and the speaker.*

theless, there is a great deal to be learned about entertaining speaking, and there are at least three major reasons why you should undertake to learn what you can about it

## WHY STUDY ENTERTAINING SPEECH?

The primary reason for cultivating the ability to entertain is that all people benefit by the catharsis of laughter and genial gaiety. Much of life is a serious struggle to learn, to mature, to excel, to earn a living, to accumulate property, to exercise influence, to solve problems, and to improve living conditions. Many of the conditions of life create tension and nervous strain, unless there are opportunities for genuine enjoyable relaxation, the mind becomes taut and even neurotic. Moreover, modern living is a complex of personal competition—an inevitable breeding ground of jealousy, envy, and ill will, good comradeship and mutual understanding would gradually become more and more difficult to maintain were it not for opportunities for people to meet together with no other purpose than simple enjoyment. The ability to be entertaining should be cultivated as a debt owed to one's fellows, as well as to oneself. The individual without such a quality leads a difficult life and is a source of strain among his associates. Perhaps you may know such a person, who has every competence except the saving sense of humor. If so, the opinion which is generally held concerning him ought to be a serious warning of the need to develop geniality in yourself.

The second reason for trying to improve your own ability as an entertaining speaker is that such speaking is highly regarded. Chairmen of program committees for many kinds of clubs (from the Bible Society of the local church to the Society for the Advancement of Management) know that for special meetings—especially for annual banquets to which the members' wives are invited—the participants want to avoid serious discussions and hear a relaxing speech of entertainment. A speaker who is genuinely entertaining

is always in demand. On your own campus this fact is doubtless very apparent—when fraternities and sororities hold open house meetings for returning graduates, when honor societies hold their annual initiation meetings for new members, when faculty-student dinners are held. Women's clubs, businessmen's luncheon clubs, fraternal orders, and labor unions like to hold occasional fellowship meetings when serious business is forgotten and entertainment is the order of the day. Genial toastmasters and humorous after-dinner speakers are not easy to find, and so long as people enjoy good-humored association, the entertaining speaker will always be sought out, appreciated, and rewarded with gratitude and admiration.

The third reason for seeking to develop skill in entertaining speech will apply directly to you even if you are convinced that the role of entertainer is not one that you either can or wish to enact. This reason is that entertainment should be an incidental but valuable part of even serious speaking. Shakespeare illustrated this function of entertainment both clearly and emphatically with the comic scenes which he interspersed through all his tragic dramas. Charles Dickens also exemplified it by his intermingling of humor amidst the pathos of such novels as *David Copperfield* and *The Tale of Two Cities*. Adlai Stevenson combines remarkably humorous jests with serious arguments, as did Abraham Lincoln. Every idea should be as interesting as possible. The need for humorous relief in serious speaking is explained by the need for contrast and variety. Minds bombarded with argument, facts, pathos, and challenging statements tend to become dulled or satiated so that the effect the speaker seeks to achieve is weakened. An entertaining interlude is restful and relaxing, moreover, by contrast it makes the succeeding serious point more impressive.

## CHARACTERISTICS OF ENTERTAINING SPEECH

The widely held notion that entertainment is identical with humor is—like the premature report of Mark Twain's death—greatly

exaggerated Humor is indeed the major wellspring of entertaining speech. It is a gushing, effervescent source of enjoyment, as welcome as a cool stream of water in a dry land. Laughter is one of mankind's best medicines. When a person who is known as a good storyteller gets a sparkle in his eyes and a crinkle of humor around his lips as he breaks a pause in the conversation with, "Did you hear the one about the traveler down in Arkansas?" his listeners lean forward with eager anticipation. Laughter draws people together and safeguards individuals from frustrated unhappiness. When it is announced that an entertaining speaker has been secured for a meeting, the audience gathers with an eager anticipation of enjoying some hearty laughs. Nevertheless, despite the importance of humor, experience reminds us that not all entertainment is confined to humor.

When you pick up a detective story to read, or tune in *Dragnet* on the television set, or go to the lecture hall to hear a talk by an explorer just back from the wilds of the Amazon Valley, you do not expect to laugh, but you do expect to be entertained. What you are seeking is akin to humor in its function, although not in its nature: you want to find relaxation through avoidance of the humdrum or demanding realities of everyday life. What the book reviewers call "escape literature" is entertainment of this type. It may be "serious" in the sense of dealing with the issues of life and death—indeed, much of it is highly melodramatic—but it is far removed from the serious business of living. This is so because it is marked by a high degree of unreality and remoteness from your own individual or community concerns.

**GOOD HUMOR** Whether comic or not, entertaining speech is marked by good humor and geniality. The tension of conflict and personalized competition is strained out. Good fellowship and the enjoyment of other people's company are emphasized, rather than the struggle to excel or succeed. If this seems not to be the case in recitals of crime, which are often marked by unusual brutality, the fact is that such narratives are remote and unreal, they happen, but not to such people as you—and certainly not to you yourself. In many entertaining speeches even depictions of violence are

burlesqued with a touch of ridicule or through unrealistic exaggeration, which is introduced as a deliberate notice to the audience not to take the struggle seriously. But note that belittling comments, satire, sarcasm, ill-natured irony, or acrimonious jests are not entertainment but weapons of attack. In all speaking that is really entertaining, "nobody is mad at nobody", good humor is the first rule.

**UNREALITY AND EXAGGERATION** The quality of unreality which has already been noted deserves to stand among the basic characteristics of entertaining speech. Whether the speaking is humorous or not, the audience should clearly be led to understand that the speaker is not trying to depict life as it truly is, to deal with serious problems that really exist. An entertaining speech about a foreign land deals with the quaint and interesting customs of the people visited, not with their problems or achievements. An unrealistically exaggerated discussion of how to park your car in the busy downtown business district might be entertaining, but an earnest analysis of traffic control would not be entertaining. Reality is a pressing business requiring serious thought, unreality is an escape mechanism as necessary as the escape valve on a steam boiler and as welcome as the unexpected dismissal of classes to permit celebration of a football victory.

**COMEDY** The causes of laughter have never been satisfactorily explained, although many attempts have been made, but everyone agrees that laughter is both a manifestation and a cause of pure enjoyment. Comedy covers a wide range of expression, from sharp and sometimes caustic wit to slapstick and broad jesting, and includes jokes, which are brief anecdotes marked by good humor and having an unexpected and enjoyable climax. Some specialists in humor have defined the joke as a story with an ending that disappoints the expectation but that is actually more enjoyable than the one that was anticipated. Both good humor and unreality are indispensable to the joke—as in the familiar story of Pat who stepped into an elevator shaft, fell ten stories, then came running back up to warn his friend Mike, "Be careful! That's a long step."

**SYMPATHY** The characters in an entertaining speech may endure

all manner of strange accidents, but they don't get hurt. In the preceding anecdote, the humor depends on the fact that after his ten-story fall Pat was still able to run back upstairs without pain and with no thought except for his friend. The thin line separating pathos and humor lies at precisely this point: in pathetic stories the hero suffers pain, in humorous stories he suffers no more than a shock of harmless surprise or a momentary loss of dignity. Master entertainers, such as Mark Twain and Eddie Cantor, are greatly admired for their ability to shift back and forth between tears and laughter—but their skill depends upon their knowing that this line exists and on which side of the line their stories fall.

**WIT.** Irony, whimsey, paradox, puns, burlesque, and all forms of verbal play (even including baby talk and mimicry of drunken speech or of dialects) comprise forms of wit which have always been part of the stock in trade of skilled humorists. Shakespeare's Falstaff and the melancholy Jaques are well-known examples. Oscar Wilde's distortion of accepted proverbs so as to display the modicum of truth in their opposites is another familiar example. Wit is one of the highest forms of humor—and for that reason is generally confined to speakers who are experienced and unusually capable humorists.

**IRRELEVANCE.** Incongruity, or the pretense of finding logical relationships where obviously none exist, is another characteristic of entertaining speech. This quality was utilized by the speaker who said: "My reason for going to college is that I'm overweight, my father has cross-eyes, and my mother won't let us buy a blue automobile. Now those reasons may not seem very convincing to you, but they're better than my roommate's claim that he came here because he'd rather hear professors lecture than not have real maple syrup on his pancakes at home. Now just stick with me and I'll explain why these reasons are more realistic than the explanation half the students on the campus may have to offer for wanting to get a college education. In the first place, being overweight and dumb gets you nowhere except to be the laughing stock of your home town. But when you get a college education, you can really begin to throw your weight around." Thus the speech proceeds,

making no real sense, but in a spirit of nonsense that never deviates into logic but always threatens that it may—perhaps, in the next sentence

**IRREVERENCE** Serious sacrilege or rebellion against authority is frowned upon and punished with disapproval or discipline. As a result, individuals feel so penned in by social conventions, regulations, and laws that permissible flouting of authority or of established codes is a frequent source of entertainment. Because of this, “off-color” stories and jokes about the minister or the absent-minded professor are common. Pomposity is always a subject for wit. Mother-in-law jokes also arise from this same enjoyment of the acceptably irreverent. Privates in the Army like to jest about the presumed awkwardness or dumbness of sergeants. When irreverence breaks out of the bounds of the permissible, however, listeners wince at the speaker’s bad taste. But so long as basic respect for law, morals, and authority is not violated, jests at their expense are generally appreciated.

**Delivery.** The chief requirements for the delivery of entertaining speeches are that the speaker be poised, confident, and in full mastery of the situation and that he exude an unmistakable spirit of good will toward his subject and his audience. Tension, uncertainty, and lack of “command” are barriers through which entertainment cannot penetrate. The speaker should never have to struggle either for thoughts or words. His physical bearing should advertise unmistakably to his audience that he knows precisely what he will do or say next, and his words should pour out effortlessly as though from an inexhaustible stream. If the audience feels that the speaker is struggling to remember what he intended to say next, that he is unsure of his ability to “carry it off,” or that he is worried about his own lack of poise, they will empathically suffer with him and be unable to enjoy his speech. Ease and confidence of bearing and manner are the first requirements for the effective delivery of the entertaining speech.

The delivery of entertaining speeches should also be marked by the speaker’s clear acceptance and conveyance of the speech purpose to entertain. The speaker must make it plain to the audience

that he is not striving to conquer their judgments, to inform their intellects, or to change their attitudes. His sole purpose is to help them have a good time

If the speaker has peculiarities of voice, diction, dress, or manner—if, for example, he is wearing odd clothing as an incident to initiation into a fraternity, or if he speaks with a marked dialect, or if he has unruly hair that simply will not obey a comb—these very characteristics can be adapted to the entertaining speech as positive aids. They can be utilized as a comedian utilizes “props” in a comedy program. This may be done by exaggerating the peculiarities and relating them to the entertaining content of the speech.

Finally, in speeches of entertainment, adaptation to and rapport with the audience are absolute necessities. The speaker must leave no doubt that his subject and his manner are precisely suited to the occasion. His speech should be adapted to the nature of the occasion, the mood of the audience, and the character of his subject. No speaker should violate good taste. A jest which shocks the audience has no entertainment value, instead it creates a barrier to maintaining effective relations with his hearers.

One of the reasons for assigning speeches of entertainment even to students who object that entertainment is “not in their line” is to afford practice in the delivery of other kinds of speeches that especially demand qualities of general good delivery. For the qualities of delivery that are indispensable for speeches of entertainment are also, with very little change, admirable in most other speeches. This is especially true of ease of bearing, mastery of the situation, and the maintenance of close rapport with the listeners.

**Special Problems.** When first confronted with the necessity of giving an entertaining speech, students are likely to raise such questions as the following:

1 *Should I deliver humor “dead-pan,” or should I show evident enjoyment of my own jesting?* There is no generalized answer. Undoubtedly very few people have the ability to deliver humorous speeches effectively with a dead-pan expression. If you are one of those who can do so, this method should probably be used. Mark



Twain, in his serious essay "How to Tell a Story" demands that this method be used—and he himself was an adroit master of it. Bob Hope, George Gobel, and Gracie Allen use the dead-pan method for "breaking" a jest, but after an interval Hope joins in the audience's laughter. You will have to discover your own special type of ability through trial and error and to deliver your entertaining speeches by whichever method best suits your own talents.

2 *If I do not use the dead-pan technique, to what extent should I participate in audience laughter at my own humor?* This question can be answered more positively than the foregoing one. By all means join in the general laughter (unless you use the dead-pan method), but *never* lead the laugh, *never* laugh harder and louder than the audience, and *never* continue to laugh after your listeners' enjoyment of the humor has begun to taper off. As the speaker, you should be among the last to start laughing and among the first to stop. Otherwise, your speech may get out of control, and the audience may end by laughing at rather than with you.

3 *Where can I find good jokes?* Many magazines and newspapers publish occasional jokes as "fillers" or even have regular humor columns. Bennett Cerf, among others, has published several books of jokes which are readily available. Few days pass without your having heard a joke or two, for people love to tell them. If you follow the advice offered in Chapter 7 to keep a permanent record of the good jokes you read or hear, you will not be without one when the need arises.

4 *Should I tell humorous anecdotes that my listeners may have heard before?* You should certainly resist the temptation to tell that sidesplitting joke that you heard on last night's television comedy hour or read in the last issue of the *Reader's Digest*, for listeners are usually not going to be entertained by hearing an echo of a joke that so recently entertained them. Even less recent jokes are often generally familiar—you know how often friends have tried to tell you humorous anecdotes that you have already heard several times. Two ways to avoid filling your entertaining speech with hackneyed jokes are suggested in the answers to the following two questions.

5 *How can I give my humor a really individual twist?* Come-

dians (or their writers) seldom "invent" new comic situations. What the humorists do is to change the locale and the characters of stock anecdotes. One method of individualizing your humor is to revise an anecdote to fit your local community and to people it with individuals well known to the audience—or perhaps even present in it. The caution to be observed is not to relate "personalized" situations of a biting or ridiculing character—for this violates the essential characteristics of good humor and sympathy, discussed above. Many a speaker has avoided the risk of hurting others' feelings by making himself the butt of the jest.

6 *Is there a better way to be humorous than by telling jokes?* Indeed there is! The best humor is generally evolved from the extended depiction of an imaginary experience or situation—as in the earlier example of the young man's explanation of why he came to college. The stringing together of a series of jokes is such a precarious way of constructing an entertaining speech that you should be wary of it—although if you are another Herb Shriner it may prove to be effective. If, however, you do build your speech around a string of jokes, they should all be related in subject matter (about libraries and reading, for example) and should be closely related to the local scene. The light-hearted, jesting, exaggerated description of a real or imagined experience—such as, "My Troubles in Rearing a Family of Goldfish"—is normally a much sounder corpus for a speech of entertainment than is even a superior collection of jokes.

7 *But I just can't be funny!* In that case, read the following section and be comforted.

## NON-HUMOROUS SPEECHES OF ENTERTAINMENT

Earlier comments have already made it clear that humor is not the only ingredient of entertaining speeches—although, when a speech is billed as entertaining, it is humor that the audience normally expects. What is basically required is that the speech must

## Entertainment plays a part . . .

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*Nobody in this picture has formally prepared a "speech to entertain," but the audience is obviously pleased with what is being said. Entertainment plays an important part in speeches to inform or to persuade, since the audience that listens with pleasure also listens with high receptivity. In almost any speech situation, the speaker can try to give his audience pleasure as well as information.*

help the audience to escape from reality. This principle of the entertaining speech permits subject matter of a wide variety. Principal sources include the following:

**ADVENTURE** Adventure may be characterized as an experience that has no special purpose except excitement. When a famed mountaineer was asked why he wanted to climb Mount Everest, he replied, "Because it's there." A man who goes into the wilderness to look for gold is an entrepreneur, one who goes for the sheer pleasure of pitting his wit and strength against the elemental forces of nature is an adventurer. Similarly, in relating stories of daring, the speaker's whole point—if entertainment is his aim—is not to show how some social or individual gain was achieved but to recreate for his listeners a sense of the thrill of the experience. Few college students (or few people in general, for that matter) have ever had any great adventures, in this sense. It is entirely permissible, however, to tell an audience about an adventure of which you have read, provided only that you give proper credit to the source and find an appropriate reason for recounting this specific adventure to this specific audience.

**PERSONAL EXPERIENCES** Actually, autobiography is the chief resource of any writer or speaker. For humorous speeches, you can recall and recount—with the embroidery of rhetorical exaggeration—embarrassing or ridiculous predicaments into which you have fallen in the past. For a non-humorous speech of entertainment, you may be tempted to tell of a pleasurable fishing trip which you once made into the Canadian lake country or of an automobile trip to some national parks. This kind of experience is seldom a fruitful source of entertainment (unless you can show colored slides of the scenery), for most of your original enjoyment arose from emotional reactions to beautiful scenes or from the sheer pleasure of novelty, both of which are difficult to re-create in a speech. However, you doubtless have had some experience which can be related in the spirit of an "escape" narrative: a frightening experience with a stranger who picked you up while you were hitchhiking, a night spent alone in the woods, an attempt to earn money as a door-to-door salesman, an encounter with a dangerous dog, an evening spent alone at home when you thought you heard thieves in the

house If your experiences seem to you to have been insufficiently exciting to serve as entertaining narratives, perhaps you can recall some of your dreams which better fit the requirements Or you might invite your listeners to join you in an imaginary excursion you would like to have if you could

**READING** Doubtless you recall some books you have read which were especially thrilling or stimulating, not because of their “message” but because of the excitement of the narrative To attempt to compress a three-hundred-page book into a five-minute speech would scarcely prove successful, but such a book may well have contained an incident or a character which you could describe to your audience in an attempt to create for them as vivid and pleasurable an impression as the book itself made upon you

**UNUSUAL FACTS** If you have talent neither for humor nor for dramatic narrative, you may be able to draw upon the large category of startling and unusual facts If you have been an amateur student of astronomy, for example, you will have stored up in your mind some truly fascinating facts about the large expanse of the universe Similarly, the world of the insects (the life of an ant colony, for example) abounds in amazing features So does the collecting of stamps or coins. So does the structure of the human brain—or the anatomy and functioning of the stomach of a cow—or the behavior of electricity under varying conditions The customs of a primitive African tribe and the code of behavior among pickpockets provide interesting details In a sense, speeches on such subjects may be considered informative, but if your purpose in discussing them is clearly not to instruct but to entertain your listeners, they can readily be induced to relax and simply enjoy listening to what you have to say

## AFTER-DINNER SPEAKING

After-dinner speeches are widely, although somewhat inaccurately, considered to be lightly entertaining As a matter of fact, dinner meetings have become very popular as occasions for seriously

purposive addresses Political parties hold \$100-a-plate fund-raising dinners, at which partisan leaders make talks extolling the party virtues and castigating the rival party Business concerns hold dinners at which the employees are addressed by management representatives on company policies Many clubs hold weekly luncheon meetings at which speeches of varied purposes are heard. The dinner table has become almost as popular as the auditorium as a setting for speeches to inform and to persuade, as well as to entertain

Various reasons explain the rapid growth in the popularity of the dinner meeting as a locale for serious speeches. One obvious reason is to intrigue the interest of the guests, who might fail to attend a regular meeting but are more likely to attend a dinner This reason is well illustrated by the frequency of fund-raising dinners organized by philanthropic organizations and by college alumni secretaries Another and more basic reason was stated almost two centuries ago by Dr. Samuel Johnson when he told Boswell, "Sir, a good dinner lubricates business" Enjoyable food helps put listeners into an agreeable frame of mind and thus makes them more receptive to the ideas to be presented This sound reason explains why executives like to assemble their employees around a dinner table when they wish to outline for them the policies by which their work will be directed It also explains why salesmen so frequently treat prospective customers to dinner before undertaking to make a sale

Still another reason for the increased number of dinner meetings is that people always enjoy gathering under pleasant circumstances, and especially when they can eat together. Good food, like laughter, promotes the unity, as opposed to the differences, of mankind. Many a businessman who does not enjoy listening to speeches is nevertheless willing to sit through one every Thursday noon because he so much enjoys the fellowship of the club luncheon

Any speaker who is invited to make an after-dinner speech should bear in mind several considerations of importance

**GOOD HUMOR** Whether or not his speech is primarily entertaining, it almost certainly should be good-humored, especially in the

introduction As has been emphasized, the distinctive feature of a dinner meeting is its conviviality and good-fellowship In such a setting, vituperation and attack are seldom appropriate On occasion political speakers use the dinner meeting as a locale for a biting attack upon their party's opponents, but in such cases the listeners are typically so in sympathy with the speaker's views that to them the speech does not sound controversial It has rather the spirit of a "pep talk" at a football rally

**COMPREHENSIBILITY** Precisely because it is delivered immediately after a meal, the after-dinner speech should be relatively easy to understand It is a simple physiological fact that digestion slows down mental processes So long as the stomachs of the listeners are filled with food, their brains cannot be loaded with intricate problems of reasoning Perhaps all after-dinner speakers should imagine their auditors' holding up a large placard reading, "Men Digesting"<sup>1</sup>

**BREVITY** Normally an after-dinner speech *should be relatively brief* The evening lecture hall may provide an audience ready and eager to hear an hour-long address by an expert on international affairs But they have come to the hall just prior to the start of his speech, whereas the dinner audience has already been seated for an hour or more before the speaker is introduced No matter how interesting he may be, the muscles of the listeners cannot help becoming tired and cramped In order to obviate this difficulty to some extent, before the speaking program begins the toastmaster should ask the audience to rise, to adjust their chairs so as to face the speaker, and perhaps to remain standing long enough to sing one or two songs

## ORGANIZING ENTERTAINING SPEECHES

As in all other types of speaking, the speech to entertain is organized around a dominant and unifying specific purpose For one speech it might be "I want my audience to experience the thrill

of hunting lions on the African veld" For another it might be "I want my audience to enjoy a humorous burlesque about why athletes take cold showers" For another it might be "I want my audience to be pleasantly amazed at the social customs of honey bees" The first step in the preparation is always to arrive at a clear and precise statement of the specific purpose For the second step, you should strictly discipline yourself to select main ideas and supporting materials which are really relevant to the specific purpose It is difficult to establish a definite pattern of organization for the entertaining speech because of the wide variety of possibilities, but some of the possible patterns of organization may be suggested

**Introduction.** The chief purpose of an introduction to any speech is to prepare the audience for what will follow Since entertainment is to be the purpose of this type of speaking, the introduction must signal your intention to your listeners clearly and unmistakably In part this will be accomplished by what you say by the humorous or exaggerated or unreal or striking formulation of your subject In even greater part, however, your intent to entertain has to be indicated by the quality of your voice and by your whole bearing and manner Everyone enjoys being entertained, but it is difficult to be "entertained unawares" Listeners need to prepare themselves to take what is to be said lightly and in a spirit of nonchalant abandon Thus, above all in the introduction to your speech of entertainment, be sure to speak and act with an easy unconcern which will make it very evident that what is to follow will not be momentous but will be presented in a spirit of enjoyment

**Body.** Naturally the organization of the body of the speech will vary greatly, depending upon whether your intent is to entertain with a humorously exaggerated description of a situation, with a dramatic narrative of adventure, or with a selection of strikingly unusual facts For the last-named type, the *topical order* usually serves best For the narrative speech, the *chronological order* may be preferable, although you will certainly want to arrange your materials carefully to build up to the climax For the humorous speech, since irrelevance is often one of its characteristics, it



might even be feasible and desirable to link your main ideas together in a deliberately illogical sequence. However, in some cases, for example, if you are giving a humorous explanation of how your cousin Sadie unknowingly frightens away all her potential beaux, it may be essential to develop your materials according to a strictly logical organization. In general, the body of your speech to entertain will adhere to the same principles of organization as do your other speeches.

**Conclusion.** For a speech based on a dramatic narrative, the conclusion is the climactic ending of the story—normally containing an element of surprise. If your speech comprises a series of unusual facts, you may conclude by demonstrating that the most unusual fact of all is the combination or over-all view of the preceding details. For example, in a speech on the strange customs of a hive of bees, you might conclude by saying “Above all, the strangeness of the specific facts I have described is the one great overriding fact of the very nature of the social organization of the hive. It is not so much a collection of individual bees, for in our strictly human sense bees are not individualized. No bee lives wholly and fully for and by himself. A particular bee is no more than a specialized function. He can’t complete himself but has to have what we may call his personality completed by the complementary functions of the several types of his fellows. Hence, the best way to give an over-all description of a hive of bees is to say that it is one individual body—a strange, disjunctive body of separated parts, each of which can fly around wherever it may wish to go. In this sense, a bee hive is the strangest body of any that I know—far more wonderfully specialized than is our own body. All I can add is that after what you have heard about bees you may now share to some extent my own enthusiasm for them and that your enjoyment will continue as you learn more about them in the years ahead.”

The conclusion to a humorous speech may be simply an especially good final anecdote. Or you may conclude in a semi-serious vein by pointing out that there is something to be learned even from the accumulation of jests. Although conclusions of speeches to

entertain vary in accordance with the form of the speech, as do the conclusions of the other types of speeches, their chief function is always to reinforce the achievement of the specific purpose of the speaker

## CONCLUSION

Learning to deliver an effective speech of entertainment has great value both in itself and in its contribution to mastery of other kinds of speeches. Typical characteristics are good humor, unreality, comedy, sympathy, irrelevance, and irreverence. The delivery of this type of speech needs especially to be characterized by qualities of self-control, poise, mastery of the situation, and good rapport with the audience. Many inexperienced speakers are doubtful of their ability to be genuinely entertaining, because they believe that they cannot give effective humorous speeches. However, not all entertaining speeches must be humorous, and sources of non-humorous entertainment may be found in adventure, personal experiences, reading, and unusual facts.

After-dinner speaking has been given special attention, even though many after-dinner speeches do not have the purpose of entertainment, both because it has become so widespread a practice and because it is still popularly associated with entertaining speaking. As has been pointed out, because of the nature of the occasion, after-dinner speeches should usually be good-humored, relatively easy to understand, and comparatively brief.

The organization of the speech to entertain does not differ markedly from that of other speeches, although it may be looser in form. However, the speaker must take especial care that his introductory remarks and his whole manner of speaking will quickly and clearly indicate to his listeners that what is intended is their enjoyment, nothing more. And this is precisely the spirit that should animate the entire speech, for entertainment will only result in an atmosphere of enjoyment.

## EXERCISES

### FOR CLASS DISCUSSION

1. Discuss entertainment as “escape from reality.” How does this principle apply to humorous speaking? To other types of entertaining speech?

2. Define humor, pathos, entertainment, joke, climax, irreverence, irrelevance, wit, satire, whimsey, paradox, sarcasm, ridicule

3. What are the values of attaining skill in entertainment?

4. Discuss the six characteristics of entertaining speech, illustrate as many as you can by reference to speeches you have heard or to radio and television comedy programs

5. Join in a class discussion of the characteristics of several noted contemporary radio, television, or motion-picture comedians. What do they have in common? How do they differ? What can you learn from them that will help you in learning to give public speeches of entertainment?

6. Discuss each of the “special problems” in entertaining speaking—including the considerations especially applicable to delivery and organization.

7. Referring back to Chapter 3, consider the special problems of style as they are related to entertaining speeches

8. What special relations do you find between this chapter and Chapter 9?

9. To what extent and in what way should entertainment be used in speeches to inform and speeches to persuade?

### FOR WRITING OR SPEAKING PROJECTS

1. Analyze yourself from the point of view of ability to entertain. Are your abilities—actual or potential—greater in the field of humor or in relating adventurous narratives and unusual facts? Do you feel a special need for developing the entertaining aspects of your personality?

2. Outline briefly both a humorous and non-humorous speech of entertainment. Practice each one, preferably before a friend, and

decide which one to develop more fully for presentation in class

3 If you have not already done so (after reading Chapter 7) start an orderly collection of humorous anecdotes. Even as you record them, practice rephrasing them in fresh terms of references to your own localized situation.

4 Read a humorous narrative—such as Mark Twain's "The Invalid's Story," or "Jim Baker's Blue-Jay Yarn," or James Thurber's "The Day the Dam Broke," or any other of your own choice. Then try your hand at relating (either in writing or in speech) a humorous incident based on your own experience, observation, or imagination.

5 Read or listen to a humorous speech and write a serious analysis—or present such an analysis as an informative speech—indicating what made it entertaining. What changes would you recommend?

6 Review some of your recent speeches, and indicate in what ways you might have improved them by the insertion of brief passages of entertainment. How could you have made the over-all development of your ideas more entertaining?

## DISCUSSION AND PARLIAMENTARY LAW

**D**ISCUSSION is by far the most frequently practiced speech skill for most people. Much discussion is informal conversation, occurring on the many occasions on which individuals exchange thoughts with one another on an impromptu basis. In such discussion you bring to bear your entire storehouse of speech principles and abilities, often without conscious preparation. You might, however, sometimes find yourself preparing very carefully for a specific discussion event. There is a body of principles, tools, and methods for the discussion participant and the discussion leader which are either peculiar to the discussion situation or involve special adaptations of the basic speech principles. It is with these principles and techniques that this and the next chapter are concerned.

Throughout your lifetime, you will participate in many situations in which you will be informally exchanging ideas, talking things over, or trying to establish a specific point with one or more people. In most of these situations, you will find yourself talking with another person or in a group quite by chance and without your knowing or caring how the question arose or what your role in the group is. This is an ordinary, everyday occurrence. At the end of a day, stop and count the number of times you talked with others, sometimes lightly, sometimes seriously, sometimes explaining, sometimes persuading, sometimes listening. Some of these discussion

situations were quite insignificant, others were very important to your work that day or to your future work or welfare

At the breakfast table, you exchanged information with your friends about the meeting you attended the night before, or you explained the plot of a movie you saw. As the day progressed, you argued with a friend about politics, you participated in a committee meeting, you asked questions of a speaker at a lecture, you conferred with several classmates on a new class project, you made a motion and spoke for its passage at a club meeting. Just as you were about to call the day complete, you remembered that you had to prepare for your participation in a panel meeting next Thursday night.

Obviously some of these situations are quite casual, and you make no attempt at conscious preparation for them. Others require planning, preparation, and even practice. Fundamentally they are all the same, varying only in their degree of formality and their relative importance to the participant. They all involve basic principles of discussion—principles which apply, in greater or lesser degree, to every situation in which people gather together, in twos or in hundreds, to discuss any subject. The principles vary to suit the occasion, which is determined by the purpose as well as by the physical situation. But man will always need clear thinking, good speech communication, and regard for others so long as his daily existence places demands upon his abilities to live with his fellows.

**The Application of Speech Principles to Discussion.** Good speech habits and principles apply alike to the formal speaker-audience situation or to the group-discussion situation. You should keep them all in mind as you approach the specific study of discussions, conferences, and meetings. In addition, you will want to master certain other rules and concepts which are especially applicable to the many occasions on which you informally exchange ideas with others. This chapter treats the major forms of discussion, the special preparation necessary for a participant and for a leader in a discussion, and the basic principles of effective discussion participation.

You will probably do less formal preparing for most discussion situations than for most platform speeches, but your knowledge of good discussion methods will assist you even in your most informal conversations, even though you may not apply it consciously. In group meetings, conferences, or interviews in which your part is of vital importance, however, you may want to prepare even more carefully than you would for an individual platform speech. Such situations may require more extensive preparation than many platform speeches because you have the additional problem of adapting your remarks to those of other speakers or the responsibility for leading the meeting. The success of a meeting or panel is usually the result of much careful planning and preparation.

## THE FORMS AND ORGANIZATION OF DISCUSSION

There are several ways to classify the various types of discussion situations. One is by a progression from the most informal to the most formal, such as from the casual conversation to the public lecture-forum. Another method of classification is according to the size of the group. Although neither of these classifications is entirely satisfactory in itself, the degree of formality and the size of the group are both important factors in any analysis of the forms of discussion.

A helpful classification may be made on the basis of type of activity and place in society: *public discussion*, such as the panel, symposium, debate, lecture-forum, and group discussion or forums, *conference discussion*, such as the conference, the committee meeting, and the staff meeting within a business or professional organization, and *personal discussion*, such as the impromptu conversation and the interview. The last two forms are discussed in the next chapter.

*Public discussion* of major issues and problems of the day is a growing part of American life. It is distinguished in procedure and subject matter from the discussion which takes place in business

organizations, usually in the form of the conference, and in private or personal relations. It includes discussion situations wherein the participants usually appear before a larger audience, as in the panel-forum, or where every member of a group is a potential participant, as in group discussion or in a meeting run under a system of parliamentary law.

We often find ourselves participating in a group whose purpose is to discuss problems of the community, the nation, or the world, and we are all frequent participants in some form of organized discussion meeting. We are also interested in public discussions, such as those broadcast on radio and television. On such programs as *America's Town Meeting of the Air*, the *People's Platform*, the *University of Chicago Round Table*, and *Meet the Press*, prominent persons discuss controversial issues and problems of the day.

The chief forms of public discussion are the panel and panel-forum, the symposium and symposium-forum, the debate and debate-forum, the lecture-forum, and the open forum.

The *panel* or *panel-forum* is an informal, although organized, discussion by three to five people who usually are selected because their backgrounds or points of view in relation to the subject differ. The panel is almost always under the guidance of a leader who is not himself a participant in the exchange of ideas and opinions. The leader should prepare a discussion outline in question form, as shown later in this chapter, and should guide the group carefully through the several stages of the discussion. The participants should not prepare set speeches, however, the discussion may be opened by the members' presenting one- to two-minute statements, which provide a background for the problem at hand. The tone of such statements should always be spontaneous and informal. The *University of Chicago Round Table* may be observed as a typical panel discussion. Following the discussion by the panel, the audience usually participates by asking questions. The panel participant, in exchanging ideas with his fellow members, should address his remarks to the larger audience. He should try to make every contribution meaningful and at all times to combine flexibility, adaptability, tact, brevity, and clarity.



The *symposium* or *symposium-forum* consists of an exchange of prepared remarks by several participants, usually three or four, on various phases of the problem and solution, or solutions, of a major topic. After the participants have presented their prepared talks, the discussion is extended to include audience participation. Each speaker after the first should adapt his remarks to those of previous speakers, so that the symposium has an air of exchange and informality. The planner of a symposium should carefully choose his participants for their varied views on the subject. If there is any doubt as to which point of view each will take, they should be brought together before the meeting, if possible, to help plan the division of the subject. The first speaker usually presents the background and importance of the problem, and subsequent speakers suggest different solutions or plans. *America's Town Meeting of the Air* is a typical symposium.

The *debate* or *debate-forum* presents two or more speakers who speak on opposite sides of a clearly defined proposition or issue. The debate differs from the symposium in that the latter is supposed to bring together speakers who are relatively open-minded in their approach to a solution to a problem, whereas in the former the speakers strongly advocate previously determined positions. The debate topic poses two alternatives: one or more speakers uphold and one or more speakers oppose the stated proposition. Debaters should combine with the prepared speech a great deal of refutation of preceding speakers, and a formal rebuttal period is usually provided after the delivery of all prepared speeches. The planner of public discussion may not ordinarily include the debate in his program, but debate does become a part of the symposium. The debate may be very stimulating and is especially so when followed by an open forum of audience participation.

The *lecture-forum* is simply a speech followed by an open forum of questions and comments from the audience with answers by the speaker.

In a *group discussion* the participants discuss problems without having first listened to a planned presentation by a panel, symposium, debate, or lecture. The chairman announces the topic,

makes a brief introductory statement of its importance, timeliness, and background, and then directs the discussion through the analysis of the problem, the possible solutions, the accepted solution, and the action to be taken. The plan for such a procedure and the rules for good group discussion are indicated in the outline, basic principles, and rules presented later in this chapter and in Chapter 15

You should bear in mind, when you participate in a discussion, that questions asked, remarks offered in making a point or refuting a point of another participant, and, in fact, everything said by anyone in the group should be for the benefit of the entire group. When you ask a question of any participant, the question should stimulate the thinking of others. When you are refuting the point of another group member, this too should benefit the other members. In all cases, therefore, speak so that you can be heard by all, address your question or remarks to the group as well as to the chairman or speaker.

The success of a group discussion depends on every member of the group as well as on the discussion leader. It is the leader's responsibility to help stimulate, guide, spread, and perhaps control the discussion, but it is the responsibility of all group members to help him do all this. Bear in mind your obligations as a participant: consider the other participants, listen, contribute when you have something to say, let others speak, be brief, be tactful, be direct.

**Stating the Topic.** The individual, frequently the discussion leader, who has the responsibility for planning a discussion should give careful attention to the selection of a good topic. Sometimes the reason for the meeting itself provides the topic for discussion. Once a general subject has been determined, it is important that it be carefully stated as a discussion topic. A few specific rules implement this principle:

- 1 State the topic in question form
- 2 Keep the question narrow enough so that it can be adequately discussed in the time available
- 3 Phrase the question clearly
- 4 Avoid an either-or question, unless a debate is being planned

Discussion topics should usually raise a question that allows for a variety of solutions. A statement such as "How should we handle the problem of student drinking?" is better than "Should we forbid student drinking?" If we consider the time available, the topic "How should labor unions be regulated?" would be more difficult to discuss adequately than "What should be done about picketing?" A debate topic poses a specific plan or solution which requires that the debaters take one side or the other. Note the difference between the discussion topic and the debate topic in the following examples.

*Discussion* "How can we best develop our trade with foreign countries?" or "What is the best solution to the foreign-trade problem?"

*Debate* "Resolved: That we should follow a policy of high protective tariffs" or "Resolved: That we should follow a policy of free trade with foreign countries."

**Outlining a Discussion.** Most discussion meetings follow a pattern of organization similar to the problem-solution sequence discussed on pages 287-288. The leader bears the primary responsibility for keeping the discussion organized, but each member of the group should also make an analysis of the discussion topic and determine what should be said in each phase of the discussion. The outline is usually in question form. Whereas the public-speech outline expresses declaratively the points of the speaker, the discussion outline raises questions to be answered by the group. A typical discussion outline form is shown below.

#### *Introduction*

- I How can attention best be directed to the problem?
  - A What is its immediate relation to the group?
  - B How can it be defined?
- II How may the discussion participants best be introduced to the larger group?

#### *The Problem*

- I What is the problem?
  - A What are its present manifestations?

- B Whom does it affect?
- C When did it start?
- D. What caused it to start?
- II. How serious is the problem today?

*Possible Solutions*

- I What solutions have been proposed?
- II. Whom should the solution benefit?
- III. What is the evidence to support the various solutions?
- IV How can the solutions be evaluated?
  - A Who proposed them?
  - B Which one will benefit the most people?
  - C Which will bring the most evils?

*The Solution Chosen*

- I Will this solution remedy the problem?
  - A Will it eliminate the causes of the problem?
  - B Is it merely a temporary expedient?
- II Are we sure this is the best solution?
  - A What advantages does it have over other solutions?
  - B Will it bring new disadvantages?
  - C Is it practical? Will it work?

*Action*

- I How can we put this solution into operation?
- II What definite plan of action should be adopted?

## SOME BASIC PRINCIPLES FOR PARTICIPANTS

All the principles of good speaking apply to discussion and conference. Careful analysis of the occasion and subject, determination of the purpose, coherent organization of the main points and questions to be covered, logical and interesting use of supporting materials, and all the other factors that contribute to effective delivery are parts of the discussion process. In addition, there are

some new qualities of a good discussion speaker which should be singled out for special attention. These have to do chiefly with the fact that he is one of several participants, and they involve his mental approach as well as his manner of speaking *attitude, conciliation, brevity, directness, and listening*.

**Attitude.** You should approach any situation in which you are to converse, discuss, or confer with others with an attitude of respect for their information, opinions, and feelings. Open-mindedness and a sense of humor are most important features. A dogmatically stated point made by one speaker may conflict with an equally dogmatic opinion held by another, and friction often results from such a clash of equally unbending points of view. Although such clashes are sometimes unavoidable, the general tone of the discussion can be kept friendly if each participant will always keep an open mind toward the opinions of others. In another sense, open-mindedness involves being objective—be willing to look at the facts clearly and weigh them carefully. If new information is presented which shows your position to be wrong, be eager to change it, and let your sense of humor operate freely. If you continue to believe that you are right, however, do all you honestly can to maintain your position in the face of refutation and argument. But in your preparation and your participation, try to analyze the subject or problem clearly and anticipate that others will think differently. The effective member of a discussion or conference group maintains a happy balance of open-mindedness, patience, tolerance, and sense of humor.

**Conciliation.** Conciliation is one of the methods for effecting a proper mental attitude in discussion. It involves adapting your remarks to the opinions of others and sometimes conceding opposing points of view. It involves accepting some of the points of view of others in order to integrate them with your own and with the overall conclusions of the whole group. It involves the principle of “common ground”—the attempt to arrive at common thinking, common feeling, common agreement with other people. One has but to call to mind the deliberations and actions of a legislative body such as the United States Senate to recognize the role of

conciliation in the passage of any piece of legislation. Many of the bills finally passed by Congress represent a common agreement, in which the divergent interests represented in the discussion and debate have been conciliated.

When you are taking up a point of another speaker with whom you do not agree, it is well to keep in mind these specific principles of refutation and adaptation.

1 *Take issue with the other person objectively and conservatively.* Such expressions as "I disagree thoroughly," "I don't agree with a thing you say," or "You are entirely wrong" do not constitute the approach of the conciliatory speaker. Give your opponent some credit, find some area of agreement, and you will more likely gain his adherence to your point of view.

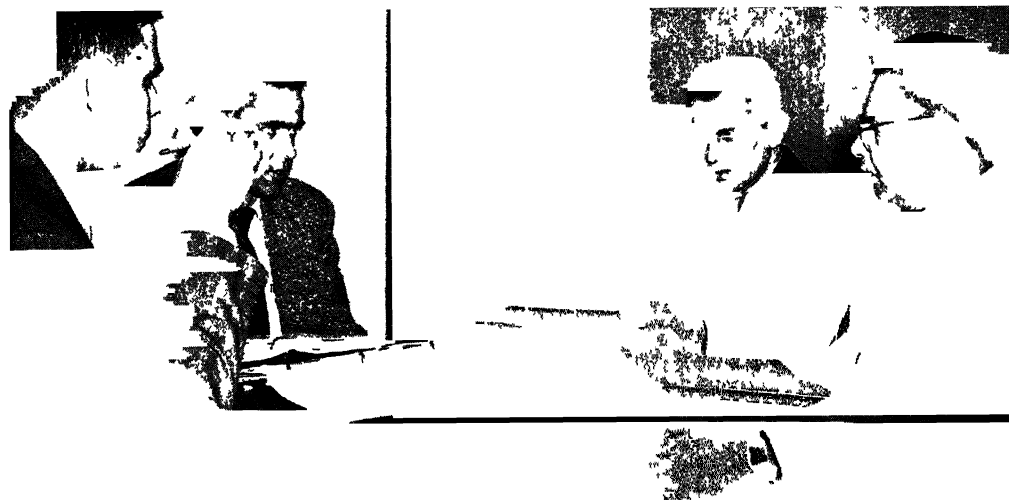
2 *Take issue with the point, not with the person who makes it.* Such statements as "Your position shows ignorance of the subject," "If you'd read the newspapers once in a while," and "There isn't an ounce of truth in what you say" will serve to antagonize both the person you are refuting and other members of the group.

3 *Restate the other person's point clearly and accurately.* Do not be vague or abstract regarding which of his points you are referring to. Do not overstate or exaggerate what has been said. Do not "put words in your opponent's mouth." Adapt your remarks clearly and precisely to what he has said.

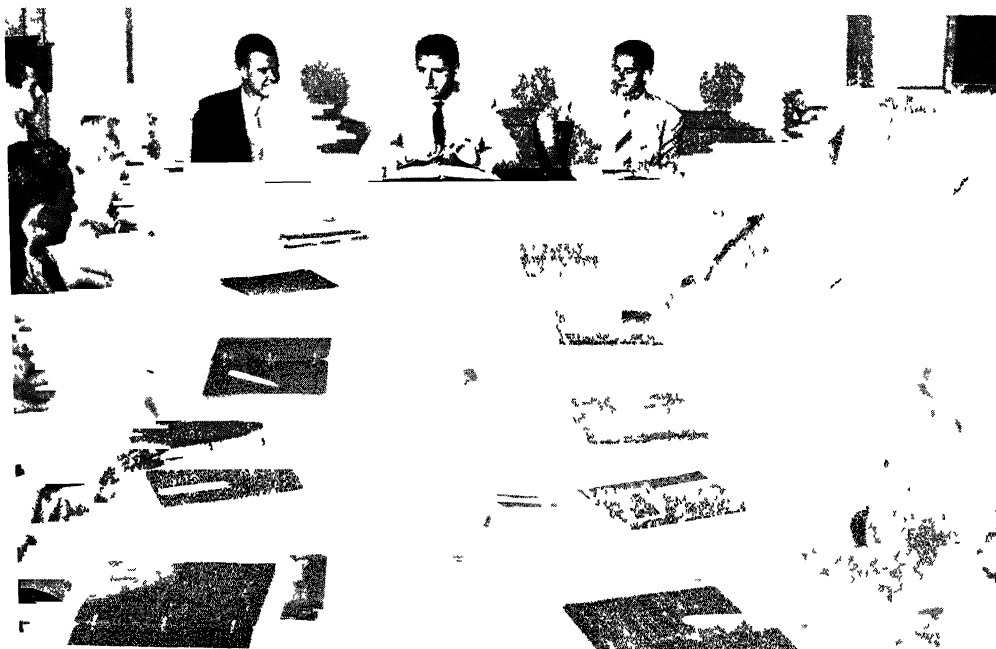
4 *Your own position should be so stated as to relate to that of the other person.* If you are refuting something he has said, give whatever credit you can to his position and refer to points of agreement before you state your own position. "There is probably a great deal of value in our knowing the facts Mr. X has presented, and I agree that the problem needs a solution, but it is my belief that . . ."

5 *Strengthen your position or present your information with as much factual and interesting material as you can.* It is in refutation that you should make all possible use of evidence and supporting material in developing your point.

6 *Do not extend your discussion once your point is clearly understood by the audience.* Conclude your remarks by clearly



*Discussion groups may be small or large. The small group above has no leader, but its purposes are clear in the minds of each member because it is meeting as a committee of a larger conference. The small size of the group permits easy and rapid interaction among its members. In the larger group below, both the atmosphere and the proceedings are somewhat more formal, and as a result interaction is necessarily slower. The chairman has succeeded, however, in making the participants feel both relaxed and attentive.*



restating your position and summarizing what has been said, especially if the point has taken several minutes or may be somewhat obscure, but always obey the principle of brevity in making a point in a discussion of any sort

7. *Be tactful* The tone of the group is greatly affected by an attitude that goes out of its way to offend and insult or one that makes an active effort to be pleasant. Tact involves sensing the mood and atmosphere of the group, using judgment in the frequency and length of one's remarks, maintaining an air of modesty rather than boastfulness, and practicing all the other virtues of refinement and culture

**Brevity.** In conversation, interviews, group discussion, conferences, or any situation in which there are other participants, make your individual contributions brief and to the point. Normally, make only one point each time you contribute. In the average group, perhaps one to two minutes should be the maximum limit for each individual contribution. The "long-winded bumbler" who rambles on and on while someone else is waiting to speak is resented by his associates.

**Directness.** Good speech delivery in the group situation requires speaking that can be heard and understood by all present. Look at different people from time to time, but *always look at people*. The ceiling or rug gazer gets little respect from others. In a larger group, do not make the mistake of speaking only to the chairman or to your immediate neighbors. In a panel, look briefly at the colleague to whose point you are referring, but look more frequently at your audience.

**Attentiveness.** Good listeners are hard to find. Most of us have to train ourselves to appreciate the value of keeping silent, just as we have to train ourselves to be better speakers. The importance of listening in discussion is related to the principle of guarding against talking too much or all the time. Listening well has two values: the conveyance to the speaker of a sense of your own fairness in wanting to hear him, and the opportunity it provides you to analyze the views of others in the group. Taking advantage of this opportunity involves attentive listening, observing, discerning the knowl-



edge, opinions, attitudes and actions of others, and observing the trend of the discussion. Always bear in mind that most people respect a good listener.

## FUNCTIONS OF THE LEADER

The role of the leader in discussion involves a great deal more than merely sitting at the head of the table and allowing the participants to speak. If the topic is interesting and stimulating, if the discussion is well organized, if the participants offer meaningful contributions, the leader should probably receive more credit than he often does. For good discussion is rarely accidental. Although each participant has many responsibilities, as has already been pointed out, the leader usually has more to do than anyone else. His responsibilities may be considered under the two headings of *planning* and *leading*.

**Planning.** The leader must carefully plan which type of meeting he is to lead. Although his role is basically the same in all forms of discussion, it takes on different aspects for a panel-forum, a large public meeting, a committee meeting, or a staff conference. The leader should therefore plan in accordance with the type of meeting and program chosen. If, in addition, he is responsible for the choice of topic, he should give careful consideration to discharging this responsibility. In a public panel or symposium for which he is helping to organize the program and therefore to select panel members, he should try to invite people who are informed and whose points of view on the subject differ. One of the most common and most serious failures at this stage of planning for a public forum is the failure of the chairman to arrive at a proper understanding with each participant as to the point of view he will maintain, his relations with other speakers, and even the length of his speech or the total length of the program.

Planning also includes arranging for the meeting or conference facilities. This appears simple, but a chairman who has not planned properly may find himself at the last minute trying to fix the lights,

locate chairs, blackboard, chalk, pointer, or extension cord, and arranging many other details which, as members of the audience, we usually take for granted. The room should be properly arranged, with the best possible visibility for the entire group, good hearing range, good lighting, and effective arrangement of the speakers and all physical details.

In a public discussion meeting, such as the panel- or symposium-forum, the participants should be in view of the group, preferably on a raised platform, and seated in a semicircle with the leader in the center. In a small conference or committee discussion, it is best to seat all the participants around a table facing one another.

Planning includes preparing a discussion outline which shows the major areas of the discussion topic, leading questions, and names of speakers in relation to the various phases of the topic. It is sometimes well, especially in a panel, to give all participants copies of the discussion outline.

**Leading.** It is difficult here to consider all the problems of leading a discussion as they may arise in the many different types of meetings. The committee chairman may be a very informal leader, the staff-conference leader may sit back and let the members around the table do most of the talking while he exercises little control, the public-forum leader may be more formal in introducing members of the symposium and very alert in guiding discussion, the leader of a business meeting has to be concerned with parliamentary procedure in addition to all the other principles of discussion. But fundamentally every good discussion leader has to assume these functions:

- 1 Establish a pleasant relationship between himself and the group and among members of the group
- 2 Introduce the subject, topic, or problem
- 3 Introduce members or participants
- 4 Start and stimulate discussion
- 5 Guide the discussion
- 6 Encourage all members to participate
- 7 Control the discussion

- 8 Conciliate and resolve tension
- 9 Use the blackboard, charts, or other visual aids (when appropriate)
- 10 Make transitions and summaries

The leader's opening remarks should be brief and thought-provoking. He may explain the timeliness, importance, and purpose of the meeting, perhaps with a little humor to establish a pleasant mood. In a public discussion, the members of the panel should be introduced to the larger group. The discussion should be started by posing a question to a panel member or to the conference group or by introducing the first speaker in a symposium.

*Stimulating, guiding, spreading, and controlling discussion* are the truly challenging responsibilities of the discussion leader. He uses questions and leading statements to provoke thought and solicit contributions. He tries to get all to participate, especially the person who is shy and retiring. He controls the few who want to speak all the time so that others are allowed to speak. He carefully guides the trend of the discussion through its most appropriate logical sequence. He does not allow too much time to be spent on any one phase of the subject. He makes transitions and summaries from time to time for the benefit of the group, so that the trend of the discussion is always clear. He intercedes in an argument between two people and resolves its resulting tension. Reduction of tension may be achieved by according both participants some credit for their points of view, by adroitly turning to another phase of the subject, or by tactful humor.

All of these duties require constant alertness and judgment on the part of the leader. They are all vital, and the skilled leader is always conscious of them as the discussion progresses.

## PARLIAMENTARY PROCEDURE

Most organizations, clubs, and other formal groups run their business meetings according to parliamentary procedure. The rules

and principles of parliamentary practice are designed solely to provide a system for conducting the business of a meeting in an orderly, fair, and expeditious manner. The whole system of parliamentary procedure is not so difficult, so mysterious, or so complex as it is sometimes believed to be. True, there is a difference between the duties of a chairman who is conducting the monthly meeting of a small social group and those of the presiding officer of the United States Senate. In our Congressional assemblies, the combination of large membership, weighty and complex problems, length and subject matter of the bills introduced, and other factors make for more difficulties in enforcing rules of procedure. But for the typical nongovernmental organization, the whole system can be reduced to readily comprehensible fundamental principles.

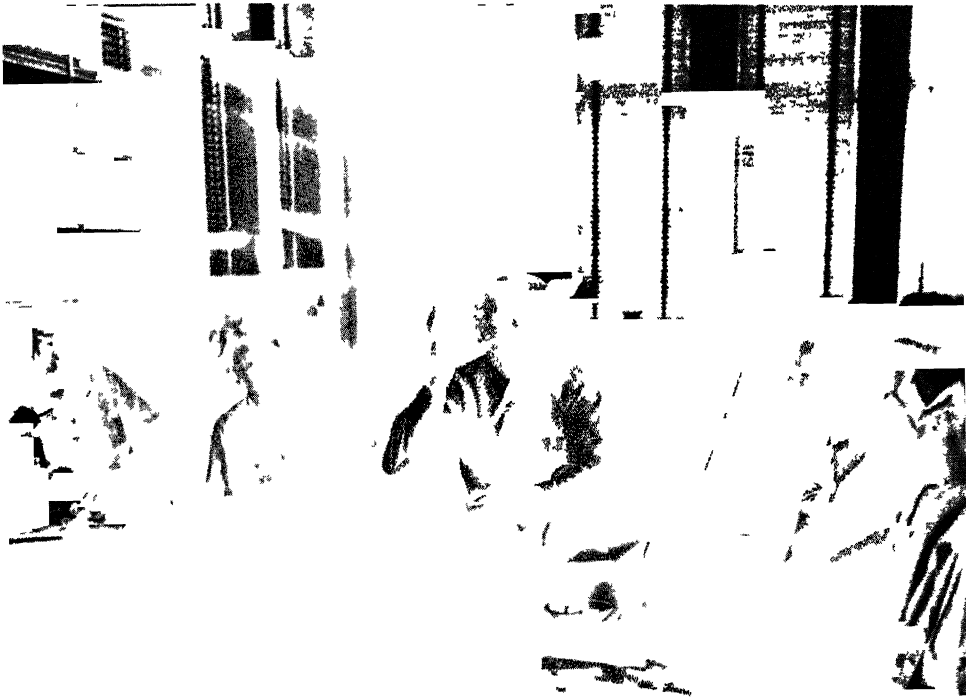
In the first place, parliamentary procedure provides a regular and fixed order for taking up the business of a meeting. It next provides rules which help the group to make decisions with regard to any item of business which comes before it. The purpose of parliamentary procedure, then, may be summarized as the provision of an orderly method for taking up business in proper sequence, expediting the will of the majority, protecting the majority and the minority, and according equal rights to each member of the group.

The presiding officer of a business meeting is a combination of discussion leader, chairman of an assembly, and parliamentarian. He must be alert both to rules of procedure and to good discussion methods. A group which has been informally discussing a problem and its solution can crystallize its opinion and adopt a course of action by proposing the solution as a motion and taking action on it.

**Forming a Permanent Organization.** Most permanently organized groups conduct their meetings according to established parliamentary procedure. If a group of people decide to form a permanent organization, they should proceed in the following order:

- 1 Call a preliminary meeting of interested persons
- 2 Ask one member to preside and call the meeting to order
- 3 Elect a temporary chairman and a temporary secretary
- 4 Appoint a committee to draw up a constitution

## Is parliamentary procedure necessary?



*These members of a town council know one another well, and the group is small enough to function informally. Yet because they are responsible for the transaction of public business, they employ parliamentary procedure throughout each meeting. Parliamentary procedure need not restrict free discussion or render it stiff and formal. Its main purpose is to ensure a fair hearing of every issue and to provide a permanent record of all official actions and proceedings.*

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- 5 Call a later meeting at which the constitution committee submits a proposed constitution
- 6 Adopt the constitution by considering it paragraph by paragraph, amending and discussing each section and article, but not voting on the acceptance of the various parts until the whole document has been considered and amended
- 7 Elect permanent officers and hold meetings as provided in the constitution

**Order of Business.** The proper sequence for conducting the business of the meeting is as follows

- 1 Calling of the meeting to order
- 2 Reading of the minutes
- 3 Reports of officers and standing committees
- 4 Reports of special committees
- 5 Unfinished business
- 6 New business
- 7 Adjournment

**Some Common Terms.** There are some widely used terms of parliamentary procedure which should be remembered

*Meeting* A meeting is one convening of the group

*Session* A session is a series of meetings

*Voting* Voting involves the indication by members of a position for or against the matter on the floor. Voting is usually oral, or *viva voce*. If this method is impractical, votes may be cast by show of hands or by standing. If the group wishes, voting may be by written ballot.

*Division* The term *division* is used when an oral vote is not clear and a show of hands is taken. Any member of the assembly may call for a division.

*Majority and Plurality* A majority is more than half of the votes cast, a plurality is a vote in excess of that of any other one candidate or issue but less than half of the total (occurring most frequently in elections of officers). For example, in a body of 50 members, one candidate may receive 22 votes, the second 18, and the third

10—in which case there is no majority, another vote may then be taken on the two top candidates. Some motions require a two-thirds vote—that is, two thirds of the members voting.

**Quorum.** A quorum is the number of members necessary to transact business. This is usually determined by the constitution. If not specifically stated, a majority of the members constitutes a quorum.

**General Consent.** Many times the chairman will make a proposal, or a member will suggest a course of action, on which no vote is taken but the group's assent is assumed. The chair usually says, "If there is no objection," and in the absence of objection he assumes general consent of the group. This practice often facilitates business.

**Motions.** Parliamentary procedure is a system of motions. The main business is placed before the group by a main motion, and it is out of the discussion, amendment, adoption, rejection, or postponement of this motion that other motions grow. In addition to the main motion, the various kinds of motions are classified as *subsidiary*, *privileged*, and *incidental motions*, and *motions to reconsider*.

It is well to remember that a knowledge of the use of the various kinds of motions is often as vital to the member of the group as it is to the chairman. A common misconception about procedure is that the average member need not be concerned with it so long as the chairman knows what to do. But this is the very reason why many members of a group are not active participants but sit back wishing to contribute but not knowing just how. It is of course difficult to keep in one's head all the rules about motions, but everyone can remember the basic principles and then familiarize himself with a handbook on procedure in order to be able to use it as a ready reference.\* We cannot provide a complete discussion of

\* Among the many handbooks available, the following are recommended: Joseph F. O'Brien, *Parliamentary Law for the Layman* (Harper, 1952), for an interesting, clear, and complete treatment; O. G. Jones, *Senior Manual for Group Leadership—An Instant Guide to Parliamentary Procedure* (Appleton-Century-Crofts, 1934), for a good flash system showing all the motions for quick reference; and Henry M. Robert, *Rules of Order, Revised* (Scott, Foresman, 1950), for a generally accepted authoritative treatment.

all the motions here, but we shall look briefly at the various classifications of motions and then present a composite table for ready reference

It is well to be able to answer the following questions about each type of motion

1. What is its purpose? What is the use of the motion? What will it accomplish? Most of the subsidiary and privileged motions affect the main motion by enhancing, retarding, or preventing its passage

2. What is its precedence or rank? This has to do with the relation of the motion to other motions which may be on the floor or which may be made after it. Which motion has higher rank, or precedence? In the composite table, motions are shown in order of rank, which means, for example, that the motion to refer to a committee would be acted upon before a motion to amend, even though the latter had been on the floor first

3. Is a second required? Most motions require a second

4. Is it debatable? In other words, can the motion be discussed, or must it be voted on as soon as proposed?

5. Is it amendable? May amendments be made to it, or must it be voted on in the form submitted?

6. What vote is required for passage? Does it require a majority or a two-thirds vote to be passed?

*The main motion* is the core around which most parliamentary procedure operates. It is made after a member has been recognized by the chair, when no business is on the floor. He will say, "Mr. Chairman, I move that we hold a dance." The wording should be clear and brief and should contain one central idea. Most of the business of a group centers around the discussion of main motions. When parliamentary law is applied strictly, no discussion is permitted until after a main motion has been made and seconded, and then the discussion must deal directly with the motion before the group. However, this rule is often not observed, and members frequently find it advantageous to explain a situation or a point of view before making a motion setting forth some definite proposal. Even in formal groups, it is sometimes advisable to provide for a



period of free discussion in which all conflicting points of view may be discussed and a general basis of agreement reached before any specific motion is presented. When this is desirable, the proper procedure is to move that the assembly resolve itself into a "committee of the whole." This motion has to be seconded and may then be adopted by a majority vote. While the committee of the whole is convened, parliamentary rules are suspended and only main motions and amendments to them are in order.

Among the *subsidiary motions*, the most common is the *motion to amend*, which offers some change in the substance of the main motion to which it applies. It requires a second and is then discussed and voted upon before further consideration is given to the main motion. If the motion is "that our club should have a picnic Friday afternoon," it might be amended by striking out any of the key terms and substituting another in its place. For example, a member might address the chair and move to amend the motion by striking out "Friday" and substituting "Saturday." This amendment, in turn, might be amended by striking out "afternoon" and inserting before Saturday the term "all day." No further amendments should be permitted, however, until the two (called primary and secondary amendments) have been voted upon. After the amendments have been accepted or rejected, the main motion *as amended* is once again up for consideration.

Other *subsidiary motions* consist of actions that may be taken on the main motion other than a direct vote for its acceptance or rejection. In the following table they are listed as: to postpone indefinitely (which is an indirect way of defeating the main motion and sometimes may win the votes of some who would not vote against it directly), to amend (as previously discussed), to refer to committee (either for further study or as an indirect means of postponing action), to postpone to a specifically stated time (when it will come up again as a main item, taking precedence over other questions), to limit or extend the time allowed for debate, to proceed to a vote on the main question (for which purpose the procedure is to "move the previous question"), and to lay on the table the motion under consideration (which cannot then be taken

up until another motion is made to take it from the table) As the name implies, subsidiary motions are attached to the main motion and therefore may be introduced while the main motion is under discussion. They take precedence over it and must be disposed of by a vote before any further discussion of the main motion is permitted. If a subsidiary motion is defeated, the main motion is again before the house, if a subsidiary motion is adopted, the main motion is handled in accordance with the intent of the subsidiary motion.

*Privileged motions* consist of all points by which the welfare of individuals or of the group is protected. For this reason, a member may secure the floor at any time by addressing the chair and asking permission to "raise a question of privilege." If a member feels that the time has come for consideration of a motion that has been postponed to a definite time, he "calls for the orders of the day." The secretary then examines the record to see whether the time has come when a postponed question must be taken up. Motions to take a recess or to adjourn are privileged motions and may be made whenever another member is not speaking. A question of personal privilege may be made at any time, even though a member interrupts a speaker to make it. Such a question would be raised if one member is insulted by a speaker, or if the public-address equipment fails to work so that the speaker cannot be heard, or for any other similar reason requiring immediate decision.

*Incidental motions* cover a number of miscellaneous items concerning which the chairman may give a ruling or may call for a vote by the group. Included among them is a request for a secret ballot (instead of a vote by a show of hands), the division of a motion into two parts for separate voting on each, an appeal from a decision rendered by the chairman, objection to consideration of a question, an inquiry concerning parliamentary procedure, a request for further information on a matter being discussed, or a request for permission to withdraw or modify a motion which the speaker himself has submitted.

*Motions to reconsider* a question that has already been decided by the group may be made only by a member who voted with the majority. Sometimes a member may move to reconsider a motion

# CHART OF PARLIAMENTARY MOTIONS

The motions are listed in order of rank or precedence, with the highest motion on the list having highest rank down to the main motion. Incidental motions have no order of precedence among themselves but are considered when made, with precedence over the motion they relate to.

<i>Motion</i>	<i>Debat- able?</i>	<i>Amend- able?</i>	<i>Vote re- quired?</i>	<i>Second re- quired?</i>	<i>Inter- rupt speaker?</i>
<i>Privileged</i>					
Fix time to which to adjourn (when other business pending)	No	Yes	Majority	Yes	No
Adjourn (when unqualified and time for next meeting is set)	No	No	Majority	Yes	No
Take a recess (when other busi- ness is pending)	No	Yes	Majority	Yes	No
Raise question of privilege	No	No	Chair decides	No	Yes
Call for orders of the day	No	No	Chair decides	No	Yes
<i>Subsidiary</i>					
Lay on the table	No	No	Majority	Yes	No
Previous question (end debate)	No	No	Two thirds	Yes	No
Limit or extend debate	No	Yes	Two thirds	Yes	No
Postpone to definite time	Yes	Yes	Majority	Yes	No
Refer or commit to committee	Yes	Yes	Majority	Yes	No
Amend	Yes	Yes	Majority	Yes	No
Postpone indefinitely	Yes	No	Majority	Yes	No
<i>Main motion</i>	Yes	Yes	Majority	Yes	No
<i>Incidental</i>					
Appeal	Yes	No	Majority	Yes	Yes
Division of assembly	No	No	Chair decides	No	No
Division of question	No	Yes	Majority	No	No
Withdraw a motion	No	No	Majority	No	No
Point of order	No	No	Chair decides	No	Yes
Suspend rules	No	No	Two thirds	Yes	No
Object to consideration	No	No	Two thirds	No	Yes
Parliamentary inquiry	No	No	Chair decides	No	Yes
<i>Motions to reopen and bring back business to the floor</i>					
Take from the table	No	No	Majority	Yes	No
Reconsider	Yes	No	Majority	Yes	Yes
Rescind, repeal	Yes	Yes	Two thirds	Yes	No

that has been defeated, or to rescind a motion that has been adopted, or to take from the table a motion that has been laid on the table. The motion to reconsider may be made after fresh information has become available on a main motion already disposed of by a vote.

## CONCLUSION

This chapter has pointed out the close relation between discussion principles and the general principles of effective speech. The forms of discussion have been classified as public, conference, and personal. The various forms of public discussion treated are the panel, symposium, debate, forum, and group discussion. Although all principles of good speaking apply with certain adaptations to discussion, there are some, such as proper attitude, conciliation, brevity, directness, and listening, which you should especially develop for discussion purposes. If you serve as a discussion leader, you will also be concerned with the selection and wording of the discussion topic and planning the development of the discussion outline and the sequence of the program, and your leading will be primarily concerned with such functions as stimulating, spreading, and guiding the participation of the group members.

In order to conduct a business meeting under the rules of parliamentary procedure, or to participate as a member of such a meeting, you will want to familiarize yourself with the basic objectives and rules to be observed.

## EXERCISES

### FOR CLASS DISCUSSION

1. In what ways are the general principles of effective speech communication applicable to discussion?
2. Do you think that the classification of discussion as *public*,

*conference*, and *personal* is a logical one? What are the bases of this classification and the distinguishing characteristics of each form?

3. What are the forms of public discussion? Distinguish among them. In which one would it be easiest for you to participate? Why?

4 In selecting a discussion topic, what principles are applicable that are different from those applicable to selecting a topic for a speech? How should the discussion topic be worded?

5 Do you think that leadership or participation is the more important for you to learn? Consider this from the standpoint of your abilities and your future use of the discussion process

#### FOR WRITING OR SPEAKING PROJECTS

1. Bring to class prepared statements of five discussion topics which you think would be appropriate for class discussion projects

2 Prepare a discussion outline for one discussion topic showing the sequence to be followed and key questions you might use as a leader Plan to make a two-minute introductory statement which would be appropriate in starting the discussion of the topic

3 With the instructor's aid, select a topic and four members of the class who will participate in a panel discussion of which you will be the chairman. Meet with the group, and determine which panel members will respond to certain questions and discuss major areas of the subject. Be prepared to lead the discussion for about twenty minutes, then open the topic to the entire class for a forum and group-discussion period

4. Plan a similar program to that described in the preceding exercise, but as a symposium in which each participant will make a four-minute talk on some phase of the topic Make a discussion outline, then meet with the members of your group and decide the sequence of speaking, who will handle each phase of the subject, and how the speeches will blend together into an over-all discussion of the entire subject Each speaker will prepare an outline of his own talk, showing as his specific purpose the point of view he will maintain and also showing how he plans to adapt to preceding speakers in his introduction as well as throughout his talk

5 Make an analysis of the performance of a discussion leader in a program which you attended, showing his assets and weaknesses.

6 Analyze a discussion program you have heard, either personally or on radio or television, covering its organization, topic, speaker participation and adaptation, and leadership

7 Organize the class into a business meeting run under rules of parliamentary procedure Bring to class several ideas which you will present as main motions Practice addressing the chair and making main motions The chairman should practice proper restatement of the motion to the group

8 Hold a practice session in which members of the group offer various kinds of amendments to main motions Keep the discussion of the amendments to a minimum so that the greater part of the practice can be on the proper phrasing of and action on amendments

9 Plan a session of the class in which a controversial subject is up for discussion and opposite points of view are expressed In answering a point of another speaker with whom you disagree, practice the principles of conciliation as discussed in this chapter. A formal debate, with two persons on each side of the proposition, might be the basis for this practice session.

## CONFERENCE, INTERVIEW, AND PERSONAL RELATIONS

AS WE CONTINUE to consider the principles of discussion, we turn our attention to its more informal uses. The conference and interview are basically informal, private, face-to-face situations, in which there is no audience looking on. Every member of a conference is an active participant.

The preceding chapter classifies the forms of discussion as *public discussions, conferences, and personal discussions*. This chapter will present special considerations with respect to the last two forms. These are speech forms for which every student will have frequent need, both on campus and after graduation.

### THE CONFERENCE

The greatest part of the discussion process in business and industry occurs in conferences and meetings. Their purposes, situations, and number of participants are so varied that it is difficult to describe a general pattern for them. Conferences sometimes call together large numbers of people from different parts of an organization, all representing the same or similar interests, to discuss subjects of concern to all and solutions of common problems. A conference may last several days and be divided into a series of

smaller meetings, as are a professional-society conference, an international conference, or any other conference with a detailed agenda that can only be accomplished in more than one meeting. Our concern, however, is not with this type but rather with the comparatively small group sitting face-to-face around a table.

In a business organization, a supervisor or executive may hold regular conferences with his subordinates in order to determine future policy with respect to problems in the organization, a school principal may confer with a group of teachers concerning problems of discipline in classes, or a store manager may call his employees together for an instructional conference.

THE PROBLEM-SOLVING, OR POLICY-MAKING, CONFERENCE It is widely recognized that the chief value of a conference is to pool the knowledge and experience of the group for the solution of problems and the shaping of action policies. Thus, the problem-solving, or policy-making, conference is the type that occurs most frequently. To achieve the conference objective, an impartial leader typically guides the discussion systematically through an examination of the problem, possible solutions, best solution, and action to be taken. The conference leader's outline follows a pattern similar to the discussion outline in the preceding chapter, with appropriate adaptation to the conference problem or topic. It should be kept in mind that there are frequently several subjects to be taken up at a conference, each involving problems or information to be discussed. *The multiple-subject aspect of a conference is its important distinguishing characteristic as contrasted with public discussion meetings*, in which one topic or problem is usually before the group.

In addition to his outline, which he uses as a working guide, the conference leader should prepare an agenda—showing purpose, time, and place of the meeting and subjects to be taken up—which it is advisable for him to send to all conference participants in advance of the meeting. The conference notice should also inform each participant what is expected of him at the conference. The *staff conference*, which is a meeting of the members of a particular work group in an organization, with their supervisor as leader, is a typical multiple-subject conference, combining problems to be solved, poli-



The setting is informal . . .



*The word "conference" usually calls forth a picture of a rather formal setting, but actually conferences take place wherever several people meet to discuss a problem in which they are all interested. The informality of this setting is likely to encourage the free exchange and candid evaluation of ideas. And the decisions stemming from such a conference may represent the thinking of the whole group just as fully as if there had been a vote recorded by a secretary.*

cies to be made, and perhaps information to be conveyed by the leader.

**THE INSTRUCTIONAL, OR INFORMATIONAL, CONFERENCE.** The conference is a common medium for conveying information or instructing employees, especially in those industrial-training programs in which the lecture method is less effective. To achieve this conference objective, the leader exercises greater control over the discussion than in the problem-solving conference and guides it more specifically toward the information he has predetermined the group should receive. Nevertheless, he calls upon the experience and knowledge of the group to help develop the information or principles to be taught. The pattern for this conference involves the leader's introduction of the subject to be taken up, discussion of its importance and values; drawing out such information from the group as experiences and opinions on cases and problems, which lead to a cumulation of the desired information, crystallizing the information or principles, and summing up, with an indication of future application.

**COMMITTEE MEETINGS AND INFORMAL STAFF CONFERENCES** The general pattern of the problem-solving conference, with a lesser degree of formality, is followed by informal committee and staff meetings. Most committees are concerned with the examination and solution of a problem on which they are asked to make a recommendation. There is probably less control over the discussion in the typical committee meeting than in the larger conference. The ultimate objective of most committee meetings is the drawing up of a report which represents the committee's recommended solution to the problem or the information it has gathered. When a committee is to report back to a larger organization or group, its report is placed on the floor for discussion and action as a main motion, following rules of parliamentary procedure. The report contains a brief preamble stating the problem or the responsibility of the committee, followed by a resolution stating the action or solution recommended.

**The Dynamics of Group Participation.** In all speaking situations, and especially in small, face-to-face groups such as confer

ences and committees, there are a great many dynamic forces at work which affect the speaking, behavior, and interaction of all present. In earlier chapters, we have discussed this dynamic interplay in the public-speaking situation in terms of *rappport*, *circular response*, *empathy*, and *influence* exerted upon listeners by the speaker, by one another, by the total audience situation, and by other factors. In the preceding chapter, we discussed some basic principles of discussion participation which have a bearing upon the total dynamics of the individual and upon his relation to the group. These principles involve *attitude*, *conciliation*, *brevity*, *directness*, and *listening*. Whether in the public-speaking situation or in a group, the person speaking must be aware not only of the problem of expressing himself to his listeners but also of the problem of responding freely, sensitively, and alertly to their reactions to him and to one another. He must be especially aware of the dynamism of the group in all group situations.

In the small discussion group, the focus of attention shifts quickly from one participant to another, as each momentarily becomes speaker and then again listener. Reactions of group members are diverse and swiftly changing. Since the listeners know that the speaker of the moment will soon be followed by another speaker, their interest shifts about the room or (when controversies develop) is divided between the immediate speaker and the one or ones who may be expected to reply. Whereas in the public-speech situation the "lines of influence" extend from a single participant to all members of the audience and from them back to him, the diversion of attention in a small discussion group somewhat resembles the lines that would spread around a small pool if a whole handful of pebbles were thrown in.

This dynamism of the group expresses itself in still other ways in the conference, interview, and conversational situations, for these are marked by an especially high degree of intimacy and personalization. This close relationship of the participants and the immediate significance to each one of what is being discussed induces strong ego involvement. What has been said in Chapter 1 concerning role, image, status, and function should be reviewed in this

connection Each participant is especially aware of any differences between the "role" assigned to him by his fellows in these intimate group relations and the "image" he has of himself. In most such small groups the status of the participants comes to bear more sharply upon what is said and upon the manner of speaking than in more impersonal speaking situations Furthermore, the function of each participant in conferences and interviews is often fairly precisely defined and accordingly occupies a significant place in the thinking of the members For example, in a job interview the applicant knows that the function of the personnel man is to determine whether he is the best man for the position. In a small business conference the participants usually know why each member is present

The need for poise, self-control, and sympathetic understanding of others is perhaps greater in the conference, interview, and conversation than in other types of speech situations The good discussion participant will be aware of all the influences exerted by the dynamics of the group and of the relationships existing and developing among the participants as the discussion progresses

Group interaction becomes most dynamic in an atmosphere that is permissive, or relatively nondominated by leader control Both the leader and the participants can help greatly, by their words and actions, to promote a feeling of freedom and willingness on the part of each member to become fully involved in the matter under discussion and to achieve full understanding of the comments and behavior of other participants After the discussion has ended, the leader, the group as a whole, and each individual member can profitably analyze what took place in order to improve the future participation of each

**Conference Leadership.** The preceding chapter treated discussion leadership and presented a number of principles and suggestions for developing the ability to lead discussion meetings These principles apply to all group situations and therefore to the conference as well as to the public discussion The conference leader, however, must give careful attention to several special factors.

**PLANNING.** The conference leader's planning should include arranging all the necessary physical facilities for the conference, including a small blackboard or a chart easel. If members do not know one another, small name cards placed in front of each participant are helpful to both the leader and the members. The seating should preferably be around a table for a small group or in a T- or U-shaped arrangement for a larger group.

The leader should prepare an agenda and conference notice, which should be sent to members in advance. Sometimes it may be helpful to meet personally with some participants before the conference, in order to discuss the over-all agenda or a specific aspect of the matters to be taken up.

**LEADING** The conference leader is continuously concerned throughout the conference with the participation and activity of everyone in the room. At the same time, he is responsible for completing the agenda and for ensuring that the discussion remains systematic and organized. One of the most difficult jobs for the leader is to maintain a well-organized discussion which follows the agenda while at the same time giving everyone an opportunity to express himself.

Perhaps the most important tool for stimulating, guiding, and controlling discussion is the use of *questions* by the leader. Questions are used to start discussion, to point up a particular subject, to obtain information and facts, and to serve as transitions to new topics. A good leader will prepare questions in advance and keep them before him as part of his outline. Two major types of questions are the *overhead*, or *general*, question and the *direct* question. The overhead question is directed toward the group as a whole and aims to stimulate individual members to respond voluntarily. The direct question is directed toward a specific participant for his answer. The overhead question is usually more effective for stimulating discussion and thinking. A direct question should probably not be used unless an overhead question has failed to get a response or unless it is obvious that a specific person wants to answer or has certain key information.

Questions asked by a participant of the leader should be "re-

versed" or "relayed" back to the group for reply. The reverse throws the question back to the questioner for comment, the relay throws it back to the group or to a specific person. Too many leaders feel that they have to answer all questions and thus assume the role of "experting," which gradually takes the discussion and comment away from the group itself. A cardinal rule for the leader should be let the group members talk.

The degree of control he should exercise is another factor that the leader must consider. The more open and free he can keep the discussion among the group members, the more stimulating and valuable it is likely to be. However, when the purpose of the conference requires that the leader shape and influence the outcome, as in the instructional conference and certain staff meetings, he will probably keep the discussion more closely under his own direct control. Leader control of discussion usually increases in proportion to the extent to which the outcome has been predetermined.

Arriving at group acceptance of a policy or determining group consensus on a question is typically achieved without voting or parliamentary procedure. Since motions tend to confine discussion and since voting tends to crystallize a majority and a minority and to bring out "sides," these techniques are discouraged in favor of a free and "permissive" atmosphere in which participants may talk. In principle, conference members should not be confined in their remarks, except by the demands of relevancy. It is the leader's responsibility, then, to keep the discussion organized without benefit of parliamentary procedure and to make sound summaries and draw conclusions that accurately reflect group consensus.

## THE INTERVIEW

The two-person conference, or interview, is usually prearranged but may be held on an impromptu basis. As in other forms of discussion, in the interview both participants bring to bear all their resources as speakers.

## Is this setting good or bad?



*The members of this workshop conference, management personnel from a number of companies, are learning some of the new developments in industrial management. The room is a pleasant one; the discussion leader is relaxed, and the audience is attentive. But the seating arrangement is not one that encourages active discussion among the participants, and there seem to be no facilities for note taking. If this were a planning conference rather than an instructional conference, what changes would you make in the setting? Compare this picture with the one on page 355.*

One often seeks an interview with another person for the purpose of conveying or receiving information, or of persuading the other. The job applicant, the teacher who is trying to persuade her principal to agree to a new method of teaching, the supervisor or worker who is discussing management problems with his superior, the husband who is discussing the family budget with his wife, and countless other instances exemplify the interview situation, in which two people exchange thoughts with each other. Most such situations are very important to the person who seeks the interview and should be carefully prepared.

**THE INFORMATIONAL INTERVIEW** An individual may request an interview in order to procure specific information. Typical of such interviews is that of the newspaper reporter questioning a celebrity or that of the census taker or public-opinion-poll worker seeking facts or beliefs on specific questions. It is well to plan in advance the initial approach and the sequence of points to be covered.

**THE PERSUASIVE INTERVIEW** The sales interview and the job interview are typical examples of the interview to persuade. Obviously, all the principles of effective persuasion and the basic principles of discussion should be borne in mind and used. In addition, two very important considerations should be emphasized: know the other person, and plan a systematic sequence of the discussion.

Knowing the other person means finding out as much as you can about him in advance of the interview. This information should include his age, family, position, membership in organizations, opinions on important issues, hobbies and outside interests, and everything else that might be significant in relation to your purpose. If he represents a business or organization and your purpose is related to this affiliation, find out all you can about the organization, its products, size, personnel policies, and recent developments. If you are seeking a job, an approach which points up your interest in a recently announced expansion plan for the company, for example, will help greatly to convince the personnel officer of your suitability for the job. Probably the most important use of a pre-interview analysis is in determining the other person's opinions with regard to your purpose and in finding factors of common ground.



Sometimes a single clue provided by such an analysis may be the crucial factor that determines the interview's success

The systematic sequence for the interview should be planned in advance as a *flexible* guide for the course of the discussion. Even in the public speech, the outline should not be rigidly adhered to, in the interview it should indeed be only a guide which may be varied as the interview progresses

**Pattern for the Interview.** Although, as observed, no clear rules for structuring an interview can be established, some general principles apply to all persuasive interviews. The typical pattern of the interview to persuade includes these steps: approach, attention, need or problem, solution, and closing.

**APPROACH** The approach involves the manner in which you enter the interview setting. Observe the room arrangement and other aspects of the environment. Decide whether to sit down—and where in relation to the other person. Be alert, pleasant, direct.

**ATTENTION** Plan how you will open. Greet the other person by name. Ask questions or comment on common-ground matters. Seek a yes-response. Comment on something of interest to him. But get to the purpose quickly and state it directly, unless you sense a desire on his part to talk about other matters of interest to him.

**NEED OR PROBLEM** Point to the situation that needs change or improvement. If you are selling something, emphasize *his* needs. If applying for a job, point to the position and the *company's* needs. Speak of "you" rather than too frequently of "I." Arouse desire and interest. Use facts, support your points, raise questions. If possible, achieve your respondent's agreement on the need or problem before offering your solution.

**SOLUTION** Often the solution is offered and discussed along with the need or problem. But be certain that the need or desire is well aroused before offering the solution. This may be a plan of operation, a product you are selling, or yourself as the best "solution" to the job opening. Be specific and factual. And, finally, be modest; don't claim too much merit!

Meet his objections according to the principles and methods discussed in this and the preceding chapter. Conciliate, be tactful,

admit his points when you can, but minimize them and show the advantage of your position. Let him talk.

**CLOSING** Save an effective point for the end of the interview. If you have failed up to the time of closing to gain assent, use this last point for a *re-attack* on the objective of accomplishing your purpose. End on a favorable, positive note. If this is not possible, arrange for another interview. When the interview is over, leave pleasantly but quickly.

Prepare an outline of the sequence of the interview in line with the above steps, keeping in mind all the specific tools of persuasion and the flexibility which you must employ. But do not take the outline or any notes with you to the interview itself. Your manner and conduct should bespeak informality and spontaneity.

## PERSONAL RELATIONS AND CONVERSATION

All your resources as a speaker are involved in your relations with others. You will recall that in our first chapter we pointed up the importance of your *personality* and its development and the part that speech plays in that development. It is fitting that the importance of personality be stressed at the beginning and again near the end of this book.

As we go through life, each of us finds himself continually meeting and rubbing elbows with his fellow men. In some instances, we will feel comfortable in the presence of those we like and know that we "fit like an old shoe." In such situations we need give little attention to our *human relations*. But life takes us through many varied and complex experiences and contacts with people. We should always be learning all we can about "what makes people tick" and about how and why they react to what we do and say. When we survey all the factors bearing most heavily on how we get along with people, we find that none is so vital as our speech communication. *For human relations is communication.*

Conversation is the chief form of informal discussion and the

## Ideas in the making . . .



*So intent are these conference members on the ideas that they are formulating that they seem totally unaware of the setting of the conference. Yet the setting undoubtedly influences them. Could the conference achieve as high a degree of rapport or such complete involvement in its work if the members were seated like those in the picture on page 351?*

basis of most of our personal relationships. It occurs more frequently than any other type of speech situation, and we can truly say that a large part of our lives is spent in talking with others. Conversation can be as casual as the random exchange of thoughts between two friends strolling down the street or as formal as the conversation of the drawing room, where the conversationalist is concerned that he say the right thing at the right time. Perhaps one of the chief abilities of a good conversationalist is just that: to say the right thing at the right time and, we might add, in the right way.

It is difficult to prescribe a formula for the preparation or conduct of conversation. We are always preparing to exchange ideas with others. All the elements of our background, education, and experience contribute to our conversation, so that we are always preparing for or participating in conversation. Most conscientious persons give some specific thought to a future situation in which they will be talking informally with others. It is well to know in advance who will be in the group, what their interests are, and what the topics of conversation are likely to be. One who is well versed in current affairs is usually ready to talk about them with others.

A good conversationalist pays careful attention to all his listeners. He tries to observe their reactions to what he is saying, to sense the willingness of the group to continue to pursue a subject, and to observe the desire of others to speak. An extreme egoist is usually not a good conversationalist. He may be a good entertainer at those times when he can dominate the group, but this kind of entertaining is not conversation, which has as its roots the *exchange* of ideas. One who has learned the art of listening has achieved one of the valued conversational skills.

Some obvious factors in conversational success are too frequently neglected. The occupations, educational backgrounds, age, sex, and other attributes of the group members will largely determine the type and level of the conversation. The conversationalist should be certain that the subject on which he is speaking is interesting to most of the group members, that it is not above or below their level of comprehension, that it is appropriate, and that the language used is adapted to the group. Probably the factor of adaptation to and

regard for the other person is one of the most important characteristics of the good conversationalist. In conversation between two people, some of the suggestions made above concerning the conference and the interview will apply.

## CONCLUSION

This chapter has been concerned with discussion as it applies to the conference, the interview, and the conversation. Factors of group dynamics and the necessity for adjusting to them have been explained. A distinction has been made between those discussion situations that occur in business and in personal situations and those that occur in more public discussion meetings, as discussed in the preceding chapter. The primary distinction is that in the former all members of the audience are also participants. Consequently the speaker has a greater need to adapt the principles of communicative speech directly to the individuals in the immediate group.

Although reference has been made to many basic principles, tools, and special techniques used in the discussion process, it should be kept in mind that these are largely adaptations of the principles of communicative speech as they are used in public speaking. The primary requisite in making this adaptation is resourcefulness and a sensitive regard and consideration for the feelings, thoughts, and individuality of the people who form a part of any discussion group. You will always be more highly regarded for what you say if you say it well and with true consideration for the other person.

## EXERCISES

### FOR CLASS DISCUSSION

1. What are the special characteristics of a conference that distinguish it from public discussion? Why are the interview and the

personal discussion included in this chapter along with the conference?

2 The use of questions is pointed out as an important tool of the conference leader. What are the chief uses and types of questions?

3 Are problems of leading, guiding, stimulating, and controlling discussion more or less difficult in a conference as compared to a panel discussion?

4 In the interview, what part does the analysis of the other person play? In what particular kind of interview is this most important? Can you remember some situations in which your failure to analyze the other person resulted in difficulty?

#### FOR WRITING OR SPEAKING PROJECTS

1 Assume that you have a responsibility in an organization in which you work to determine policy or to solve a problem with your workers. Choose several of your classmates to impersonate your workers, and call them together in a conference which you will hold in front of the class, as though the other class members are not present. Prepare a conference outline.

2 For the conference in the preceding exercise, notify the participants who will attend. Prepare an agenda, which you will send to each participant and which will contain all relevant information.

3 Divide the class into committees. Each committee will meet outside of class to discuss the problem which is assigned to it and will bring in a committee report. The report will be presented by the chairman of the committee, after which the class will discuss and perhaps adopt it.

4 Analyze several conversational situations in which you participated on a given day, some with two, some with more than two participants. With regard to each, record the purpose of the conversation and the general subject or subjects. What part did you play in the discussion? How often did you speak? When did you supply information? When were you expressing opinion? Who was the most talkative in the group? The most argumentative?

5 Plan to hold a conversation with a friend before the class, as though you met casually on the street. Initiate the discussion as

you would in such circumstances. Exchange ideas for several minutes, and then ask the class to analyze the manner and remarks of both you and your friend.

6 Prepare to participate in an interview in which you have a specific persuasive purpose to accomplish, such as selling something or getting the other person to agree to a plan or proposal. Make the following written preparation: a one-page analysis of the other person, an outline of the sequence of the interview in which you give the setting and the exact statement of purpose on the title page, followed by an analysis of what you will do in each of the steps. Your analysis should show the major points you intend to stress, the major objections you expect to be raised, and the supporting evidence you will use. The interview will be conducted before the class, but as though you did not have an audience. Both participants should talk as they would in an actual interview situation, the person being persuaded interrupting frequently with questions and objections.





PART IV

LOOKING  
AHEAD



## RESPONSIBILITY FOR FURTHER GROWTH

**Y**OUR FIRST COURSE in speech is ending, but your responsibility for the further development of your own abilities in oral communication remains. Some of you will enroll in more advanced courses in speech. All of you will find your need for competence in speech increasing as you proceed with your advanced college work, prepare for job interviews at graduation time, and then take your places as active citizens in the community and as productive workers in your chosen vocations. It is relevant to recall here the testimony of Chauncey Depew cited in Chapter 1: "There are few assets which can so quickly help a young man to success in life as the ability to speak reasonably well." In this course you have doubtless made considerable progress, but further progress lies ahead.

### SOCIAL RESPONSIBILITY

College graduates should be notable for their ability to bring to bear all their available knowledge and convictions upon the solution of personal, civic, and vocational problems as they arise. The right to speak freely is accompanied by the duty to speak up with helpful comments when difficulties must be faced. Research workers

in many fields are continuously amassing vast new bodies of facts, people with the ability to think clearly and speak effectively must assume leadership in helping to apply these facts to the solution of the complex problems of modern living

**Integrity.** The social responsibility of speakers was never more important than in our time, when television and radio facilities make it possible for a single speaker to influence the thinking of millions of people. Fortunately, the advantage which such mass media of communication gives to demagogues is at least partially counteracted by universal education, by the widespread availability of information and contrary opinions in newspapers, and by the large number of conflicting points of view which may be heard on all significant issues of the day. The increasing frequency of discussion panels and question-and-answer periods following public lectures evidences the demand by audiences to have a fair opportunity to examine contrasting points of view. The all-too-frequent emphasis upon "salesmanship" without due regard for the merit of what is being sold has given a dangerous popularity to the idea that students need aim little higher than to learn how to "sell themselves."

Every section of this book has stressed the fact that effective speaking grows out of sound character—that effective speech depends upon the thoughtful and informed relationship of what you say to truth and to the needs of your fellow men. From the ancient time when Plato denounced the Sophists as speakers skilled in "making the worse appear the better reason," thoughtful men have warned against speech used to mislead rather than inform or uplift audiences. Professor Carl Dahlstrom has wisely warned that, "Society does not need more individuals who have ways and means of selling themselves, of taking advantage of the ignorant and the sentimental, of putting something over on gullible people, of vainly seeking even a noble end *via* stinkingly corrupt means, but society is sadly in need of men and women who can become proficient and known in their professions without loss of personal integrity or sacrifice of self-respect."

Despite the dangers of sophistic demagoguery, it is still true that mankind has benefited so greatly from effective oral communication that the great German novelist Thomas Mann was moved to declare, "Speech is civilization." As people confront the problems of living together in a highly competitive society, either they can seek cooperative understanding through discussion or they must—as an alternative—struggle to achieve victory or ensure survival by other means. The achievement of understanding and agreement through speech is still far from universal attainment. But the effort to arrive at understanding by negotiation lies at the heart of what we know as civilization. Speech properly used is among the highest of civilizing agencies.

Unethical speaking may arise from an individual's cynical belief that he can best advance his own interests by clever deceitfulness. More often, however, unethical effects result not from deliberate intent but from carelessness or laziness. The misstatement of facts and the consequent influencing of audiences to wrong conclusions may often be avoided by observing the following rules:

- 1 *Investigate a subject fully before expressing opinions about it.* Because you should speak only from a sound background, you have the obligation to be silent if you do not understand what you are called upon to discuss. "I don't know" is a valuable and too rarely used phrase. When you do speak, you have an obligation to be *morally thoughtful*—to know what you are talking about before you try to influence the thinking of your associates.

- 2 *Recognize that what you say will have influence.* Do not yield to the feeling that you yourself and what you say will not exercise any important influence and that therefore the hard labor of preparation is really unnecessary. Actually, you may exercise far more influence than you believe you do. Especially if you are known as a person of good will and general common sense, most listeners who hear you speak on a topic concerning which they have little information will tend to accept even your careless and casual opinions as probably true.

3. *Be personally responsible for your statements.* Do not com-

fort yourself with the feeling that if you do make errors of fact or judgment someone else can and will correct them, for such an attitude makes you an impediment, rather than a help, to progress. William James, the famous psychologist, once said that people with a sense of religious responsibility can be identified by their tendency to avoid saying, "Someone must do it, but why should I?" and to say instead, "Someone must do it, why not I?"

**Balanced Judgment.** Experience unfortunately demonstrates that even good and thoughtful speakers have to be warned always to keep in mind the necessity for balanced judgment. It is easy while addressing an audience to "become intoxicated with your own eloquence." When you strive to make a point emphatically, you may have a natural tendency to exaggerate it. Your desire to accumulate such incontrovertible evidence that no one can refute your conclusions may lead you to overstate your point of view and so to ignore or gloss over the arguments against it. This is both immoral and persuasively ineffective. You should not hold convictions—much less try to impose them upon an audience—unless a careful analysis of *all* the facts will support them. Further, since audiences wish to exercise their own critical judgments in evaluating a point of view, it is generally persuasively effective for a speaker to show them that in his own thinking he has carefully considered alternative points of view before rejecting them. All of us know speakers who notably have "the gift of gab"—and for this reason are sometimes considered to be good speakers—but who really exercise very little influence because their listeners unconsciously sense that their tongues are more active than their brains. Exaggeration is a form of verbomania to which many public speakers are susceptible. For the sake of their own influence and out of respect for their social responsibilities, balanced judgment should be cultivated.

No student should complete a course in speech without a serious re-examination of the responsibilities as well as the values of oral-communication abilities. Above all, he should look ahead to the question of how he will continue to develop his own growing skills.

## PERSONAL RESPONSIBILITY

What, then, is the responsibility you owe to yourself for further growth as a speaker? This is the inevitable question you must answer as you prepare to close the pages of this book and conclude your public-speaking course. A basic and fundamental drive in all of us is self-development, by which we achieve personal satisfaction, advancement, and recognition within our social and economic environment. It is significant that in this chapter your responsibility to society is discussed before your responsibility to self. For we must realize that none of us lives in a social vacuum, or on Robinson Crusoe's island. Everything we do and plan must be in relation to others, and there is no part of you, as a person, that is more vital in this respect than your speech.

Regardless of how much we have enjoyed a course or how much we believe we have learned, we experience a natural feeling of relief when it is ended. This is manifested in many ways, perhaps by a forceful slamming of the book and at least a momentary impulse to throw it away. But can you "throw your speech book away"? Can you, for more than a brief, fleeting moment, say that your interest in speech training and speech development has ended? Even as you go out the door of your classroom from your final meeting, you are using speech to express your thoughts to your friends. And as you stride down the hall to your other classes, as you go on to your graduation, to your first job, and through each successive step in your growth as a person, you will be using your speech to help you move ahead. At least as a symbol of its future importance to you and as a constant reminder of your need for continuing speech development, perhaps you will wish to keep this book on your shelf.

The standards you set at the beginning of the course for your own development as a speaker should now be examined carefully in terms of what you think you have accomplished in your speech training. Go back now and quickly leaf through the pages of Chap-

ter 2 Have you reached the standards you set? Do you now feel that they were realistic, or do they need revision? Even if you have not yet reached them, should they remain as you set them, perhaps high but nevertheless representing the speaking goals you truly want to achieve? The quite natural feeling that a student has after he has completed any course in self-improvement is one of questioning whether he has really achieved the goals he set at the beginning of the course. Most of us are not too disappointed when we recognize that we have not. For we understand that we have achieved as much as we could have expected in the time spent—and perhaps more. To be satisfied with our achievements to date but to regard them as only a beginning upon which future achievements must be built constitutes a realistic concluding attitude.

Let us recall that in the early chapters of this book we stressed the importance to the student of a sound foundation of knowledge of speech principles and systematic practices. You are now ready to consider how you will continue to build your ability upon this base. You should not be disappointed, therefore, that you have not yet developed your full capacities. It is well to recall that good speakers spend a lifetime of effort in developing toward their ideal. What lies ahead for you as a speaker, and what further steps will you pursue to prepare yourself?

## FUTURE SPEECH DEMANDS

What course will your life take? Will your vocational place be that of a lawyer, doctor, salesman, banker, homemaker, engineer, supervisor in industry, teacher, or scientist? Whichever of these careers you follow, you will be confronted with many demands for good speech ability. It is unnecessary to enumerate these demands here, for they have been stressed throughout the pages of this book, but it might be interesting to note briefly the stress upon and contributions to speech training of several business and professional organizations.



In regard to seeking employment, you should note that the National Industrial Conference Board concluded after a major survey that the factor considered most important by personnel directors is the way in which a job applicant speaks and handles himself. This factor was found to be predominant over such others as education, extracurricular activities, grades, job experience, and letters of recommendation.

An obvious indication of the importance of good speech in the various professions and business occupations noted above is the emphasis they place on speech training. Organizations in all fields sponsor in-service training courses to improve the speaking of their members. In the legal profession, the American Law Institute includes a course in public speaking in its annual and regional-institute programs. The American Medical Association and the various state medical associations have sponsored speech-training clinics for doctors as parts of their convention programs. The American Institute of Banking has a continuing program of training in "Effective Speaking" as part of its broad educational program for bank employees. The Engineers' Council for Professional Development has made studies of the communication problems and responsibilities of engineers and has issued several training documents in the field of speech improvement.

In industry and business, there are unnumbered instances of such training programs. The American Management Association, one of the foremost societies for the improvement of industrial management, sponsors a program of training in "Executive Communication," in which executives receive training in speech and conference leadership, among other communication skills. The National Association of Manufacturers includes "Effective Speaking" as an integral part of its "Industry Leaders Program," whose purpose is the development of industrial management personnel. Within the in-service training programs of industries and government, there is increasing evidence of training in speech and communications. Such well-known companies as Standard Oil, General Motors, Goodyear Tire and Rubber, United States Steel, International Harvester, Aluminum Company of America, and hosts of

others, large and small, offer speech training to their supervisors, salesmen, and other employees. Labor unions emphasize training in speech and in leadership of meetings in their locals as well as in their national or regional educational institutes and workshops held in conjunction with universities and colleges.

Many universities are cooperating with industries and labor unions in the training and development of their employees as better speakers, by conducting training within the organizations and by holding conferences and workshops for industrial and union personnel who are interested in improving their speech and communications.

For the general public, the businessman, the housewife, and the worker, there is further evidence of the interest and desire for improvement through speech training. The adult-education programs of many communities sponsor speech-training courses. Many individuals enthusiastically affiliate with clubs and meetings for the sole purpose of assembling and practicing public speaking. The Toastmaster's Clubs program is an example of this movement. Organizations such as the PTA and the Future Farmers of America invariably include a training unit in effective speaking as part of their regional and national conventions. In all walks of life we may observe evidence of the fact that success, personal satisfaction, and speaking ability go hand in hand.

## THE FIELD OF SPEECH

The first chapter of this book is entitled, "Speech in Twentieth-Century America," and we return now to an examination of speech in its historical setting. The twentieth-century student has the opportunity to study speech under circumstances far different from those of college students of previous generations. It is an interesting revelation to compare the catalogue offerings of institutions at the turn of the century with those of the present day.

Fifty years ago or less, most speech courses were listed in depart-

ments of English under such titles as "Elocution," "Expression," or perhaps "Oral English" and were confined almost wholly to drills in voice and gesture according to mechanical precepts. Such concepts as "communicativeness," "conversational mode," "social responsibilities of the speaker," or "the success of a speech depends in the first instance on its contents" would hardly have been encountered. The field of speech as we know it today is scarcely a half-century old, and the contemporary speech curriculums, taught by the more than five thousand members of the Speech Association of America in American colleges and universities, as well as in high schools and elementary institutions, offer a thrilling story of a part of modern American education.

**Some Historic Developments.** A frequent experience of speech teachers is to hear a student say after his first course that it proved much more interesting than he had expected and then to be asked for recommendations for additional speech courses. Sometimes, too, a student discovers through his speech courses, or perhaps his extracurricular speech activities, that he has a great interest in the field, would like to major in it, and perhaps plans graduate study and a career in the field of public speaking. In such a situation, the instructor discusses the demands of the field on the lives and talents of people who enter it, evaluates the specific assets and limitations of the student, points out which areas of the field require specialized training and which offer choice opportunities for service, and, finally, may review for the student certain historic landmarks in the development of the profession. The Speech Association of America is composed of professionally trained people who have entered the field through academic work and practical speech activities and who have come to appreciate its historic developments. To know about some of these developments may be valuable to you, for sometimes we can best look ahead by looking backward.

**AN EVENT OF 1914** As was stated above, early speech courses were offered, for the most part, in departments of English. Soon after the turn of the century, several progressive young men who were teaching in these departments came increasingly to believe that fundamentally speech courses belong in an independent depart-

ment. More important, speech training, as they conceived it, should not consist of rules and techniques of the elocutionists. These men were familiar with earlier great writings in the field, such as Aristotle's *Rhetoric* and Quintilian's *Institutes of Oratory*, and were students of the world's greatest public speakers. When they could not obtain sympathetic understanding of their desire to broaden the field of speech, they initiated a bold move and organized what they called the National Association of Academic Teachers of Public Speaking, in 1917 the name of the organization was changed to the National Association of Teachers of Speech, and in 1945, the name was changed again to the Speech Association of America. When the first association was formed, its founders launched its official publication, the *Quarterly Journal of Public Speaking*. In time, also, the name of the journal was changed, first to the *Quarterly Journal of Speech Education* and subsequently to the *Quarterly Journal of Speech*.

**SUBSEQUENT DEVELOPMENTS** The founders of the new organization, concerned about the future academic status of their organization, were determined to create separate departments in their respective institutions, which would be free from the dominance of other departments and perhaps later offer graduate work.

Moreover, before long the term *public speaking* seemed too restricted. For public-speaking teachers were soon joined by teachers of oral reading, by specialists in dramatics, by professional persons who were searching for the causes and cures of speech disorders, by others interested in voice science, and by phoneticians, whose interest lies in the problems of pronunciation, voice, and diction. In short, the word *speech* was soon adopted as more accurate than *public speaking*. This accounts for the changes that were made in the names of the national organization and its official publication, as well as for changes in the philosophy and principles of speech therapy and in general speech teaching.

During this period, speech training was advancing in institutions of higher learning as well as in public schools. Not only did undergraduate speech courses increase in number, so that students were able to major in the field, but graduate work was developed, so that

by the 1920's the M.A. degree in speech was offered in a large number of institutions and by the 1930's the Ph D degree in speech was firmly established

**RECENT DEVELOPMENTS** The phenomenal development of the field of speech during and since the 1920's has led to additional changes and innovations. The changes in the names of the official organization and journal, as mentioned earlier, are indicative of the growth of the field. Other developments also deserve recording for their historic significance and for the student who wishes to know the profession as it has come to be today.

Sponsorship of two additional official national publications in speech is one recent development. The growing significance of graduate research in speech caused leaders in the field to feel the need of a research publication that would be devoted entirely to reporting, often in lengthy monographs, of the research projects conducted. This need led to the founding in 1934 of *Speech Monographs*, which includes, in addition to articles of a research nature, an annual cumulative index to the M.A. theses and doctoral dissertations from all institutions offering graduate degrees in speech. Still another journal was initiated in 1952, called the *Speech Teacher*, which contains articles on methods and problems of teaching speech.

The establishment of the following regional associations and their official journals has been a concomitant development. Speech Association of the Eastern States, *Today's Speech*, The Southern Speech Association, *Southern Speech Journal*, The Western Speech Association, *Western Speech*, The Central States Speech Association, *Central States Speech Journal*.

Two related national organizations and their journals deserve also to be mentioned in the story of twentieth-century speech developments. They are the American Speech and Hearing Association, which publishes the *Journal of Speech and Hearing Disorders*, and The American Educational Theater Association, which publishes the *American Educational Theater Journal*.

Hence, the interested student may look ahead to a lifetime of stimulating affiliations in the field of speech, which in its twentieth-

century history has built traditions, has produced scholars and teachers, has charted educational patterns, and has helped to shape the lives and destinies of untold numbers of people within the classrooms and without

**The Modern Speech Curriculum.** If you decide to take additional speech courses, or to major in speech, the total offerings of your department should be studied for guidance and information. Especially if you should aspire to a speech major or to graduate work in speech, you should inquire whether the types and kinds of courses offered are ones you could enter upon with enthusiasm and genuine interest. Moreover, since graduate degrees are essential to the student who plans to teach speech, the prospective teacher should study the curriculum with careful attention to the most advanced offerings and the areas of the field that are most adequately covered.

In its growth over the past twenty years, the speech field has come to encompass certain rather distinct areas of study, and the trained personnel of departments have become experts in one or another of them. The areas of speech may be designated as follows: *rhetoric and public address*, including courses in public speaking, parliamentary law, argumentation and debate, discussion, exposition, general semantics, persuasion, history of oratory, rhetorical theory and criticism, *oral interpretation*, *dramatic art*, *speech science*, including voice science and phonetics, *speech therapy*, including speech correction, pathology, and audiology, and *radio and television*.

## YOUR PLAN FOR FURTHER GROWTH

What, then, should be your plan for further growth as a speaker? Perhaps it will include further formal training, such as enrollment in another speech course, either during your undergraduate years or after you have established yourself in a professional or business career. If you do not contemplate further formal training, however,

you must yourself establish and carry through a plan for your development. This should not be a haphazard plan but should include at least the following elements:

1 *Continue to read about and study speech principles* As already indicated, you should not feel satisfied that you have completely mastered the principles, even merely as methods and tools to be born in mind. Continue to read in the field of speech—in other speech books, in periodicals, and elsewhere. And pick up your textbook occasionally to reread and review what you have already learned, in order to incorporate the principles more firmly into your attitudes, your habits of thought, and your active practice.

2 *Take advantage of your speaking opportunities* In your social and business contacts, in meetings and organizations, and in all other social relations, speak up when the opportunity arises and when you have something worthwhile to say. This does not mean that you must develop the reputation of always wanting to talk. It does mean that you should be sufficiently moved by the importance of your own convictions to want to accept speaking assignments or engagements when they are offered to you. It also means that you should participate fully in the discussions of business and social meetings and that you should make your influence felt in the life of your community.

3 *Be a critical listener* One of the best (and easiest) ways to develop as a speaker is to continue to make yourself a better listener. As you evaluate and make critical analyses of the speeches of others, your own understanding of speech principles will become more acute. You should therefore make it a habit, as part of your plan for further growth, to attend and listen to good speeches whenever you can. Make such listening a part of your free-time program of recreation and continuing self-education.

4 *Continue to evaluate yourself and your standards* As you develop ever increasing ability, you will become more confident and more at ease in speaking. You will also be pleased with your own personal growth and progress. It is therefore well to review your standards and your attainments and to note the specific areas in which you need improvement. In this way you can concentrate

on one item at a time and reach in it the standard of achievement you deem necessary. Bear in mind that you are not striving to be the "perfect" speaker—your aim is rather to discharge your speaking responsibilities fully and to your own satisfaction as well as to that of your listeners.

This chapter has been intended to help you determine your final attitudes and answer your final questions as you conclude this introductory course. Speech competence carries with it a heavy and continuous social responsibility to use your new skills for the benefit of your fellows as well as of yourself. Whether or not you plan to take additional courses in speech, you will certainly be confronted with increasing demands on your speech competence, and you should continuously go forward to make yourself a better speaker.



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